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COVER: Raquel Welch—all shine and dazzle and warm wide smile in Valentino's pale-blue-chiffon-and-gold-lamé blouson with blue-dyed fox collar and cuffs, over a long bias-cut dress in matching pale-blue crêpe. You'll see her movie-starring next in *The Last Of Sheila* and, in this issue, wearing a sensational jewel, sensational fashion, page 68. Dress with blouson at Martha. Jewelry by Monsieur Gérard Jewels. Raquel Welch's coif, by Carita.

FASHION

- 66-71 The Bold Jewel—just in time for Christmas: black onyx circles, the immense emerald, carved jade . . . gleaming crystal worn by Raquel Welch
- 72-85 Fashion to give or wear for Christmas: dove-grey jacket of suède and chinchilla; weather-proof pants suit; sables and heathery-beige shirtdress; dazzling knits with badger for day; star-quality sweater suit; great jacket of quilted angora with grey squirrel
- 86-89 Vogue Patterns: Evening pyjamas, the long sweater-dress
- 94-107 The Warm-Weather Look: new resort and summer fashion for day, right now . . . next month . . . next summer—the crisp softness of pale silk dresses, pale linen suits . . . the pale jersey coat over everything . . . and a soft hat . . . navy and white, white-and-navy prints for sharp little dresses, pants suits
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VOGUE PATTERNS

(Continued from pages 86-89; other views yardages, details)



7921



8305



Page 86: Short robe. Vogue Pattern 7921. Small, medium, large, extra large. Size small—short length—3¾ yds. \$2. In Canada, \$2.20. (Pants shown with it, from 8305, following.)

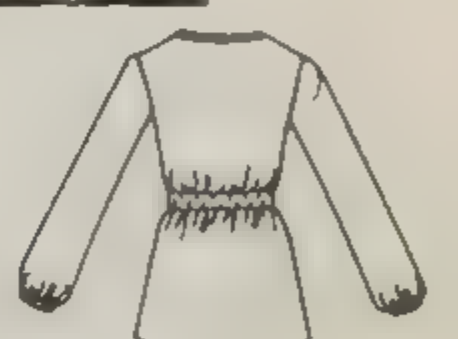
Page 87: Long caftan. Vogue Pattern 8305. Sizes 10-18. Size 10: 4¾ yds., 44" fabric. \$2. In Canada, \$2.20. **Page 88:** Robe. Vogue Pattern 7921 (details above). Size small—longer length—5 yds., 45" fabric. (Pants shown with it, from 8305, preceding.)



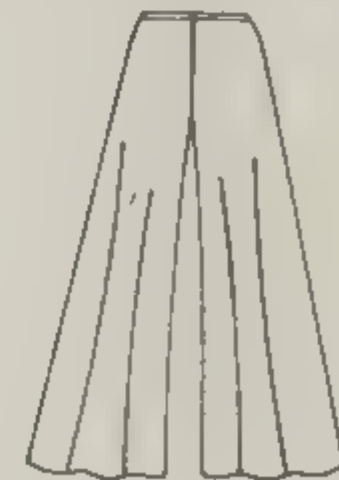
7921



8305



8463



Page 89: Tunic and pants. Vogue Pattern 8463. Sizes 8-16. Size 10: 5⅝ yds., 44" fabric. \$2. In Canada, \$2.20.

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THEATER

Our choices, each with its Vogue ▼-rating

▼▼▼½ **PIPPIN**, with John Rubinstein. Bob Fosse, who did a smash-bang job with the film version of *Cabaret*, has made a dazzler of a simple-minded plot about a son of Charlemagne, the king who lighted up the Dark Ages. John Rubinstein, in his first major role on the stage, puts Pippin through all the changes; and *Pippin* is probably the first big musical hit of this season.

▼▼½ **OH COWARD!**, a musical revue of jokes and songs by Noel Coward, performed by Roderick Cook, Jamie Ross, and Barbara Cason, that has the wit and charm of a middling suburban cocktail party. Coward deserves a more sparkling brew.

▼▼▼ **WOMEN BEWARE WOMEN**, directed by Michael Kahn. This Elizabethan play by Thomas Middleton has some fascinating modern echoes as handled, brilliantly, by the City Center Acting Company, a young company that sprang

miraculously full-blown from last year's senior class of The Juilliard School's drama division (the first class to be graduated).

▼▼½ **MUCH ADO ABOUT NOTHING**, directed by A. J. Antoon. Updating this Shakespearean play to the happy days before World War I was an inspiration of sorts. A. J. Antoon sees the play as a comedy of manners; the idea almost works.

▼▼▼ **BUTLEY**, with Alan Bates. Butley is a funky professor who's losing his wife and a male lover and going crackers over his study of T. S. Eliot. The play is funny and Alan Bates is first-rate, horned by his own dilemma.

▼▼ **LYSISTRATA**, with Melina Mercouri, directed by Michael Cacoyannis. Writer Aristophanes knew his *Women's Lib*; but the star and the director go in for a lot of scenery-gobbling in the name of Greek drama. The cause is good but this production is a Trojan Ass.

Vogue's rating: ▼▼▼▼=the best of theater

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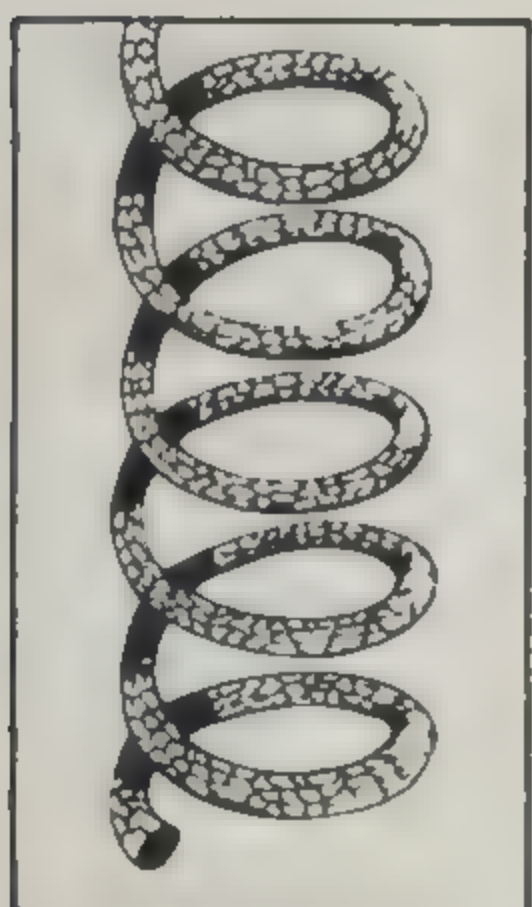
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VOGUE BEAUTY

Checkout

New thinking on makeup for girls who wear glasses

Chances are you own at least one pair of glasses for seeing or just for looking. No longer in the necessary (or necessary-evil) category, glasses are clearly a thing of beauty as much as lipstick or blusher. Tinted or clear lenses, ovals, rounds, wraparounds. Whichever: there's a special way of making up to glasses so you don't get lost in them. The advice here from two pros. . . "I've worn them almost all my life," admits one girl who wears glasses beautifully. "And I wear probably more makeup than one would without, but I smudge it and keep it soft. Eye liner goes all around the eye—pencil, smudged, on the bottom and liquid on the top. My eye shadow is always a soft, natural shade, usually brown or navy blue, or combinations thereof. Mascara is a must—several coats—and curling the eyelashes is a good idea, too. I use an off-white cream shadow on the bone under the brow to open the eye and for a young, wide-awake look. It's applied subtly—blended smoothly—never too obvious." . . . And then there's the case of another long-time spectacles girl we know whose eyes are suddenly brighter, sexier, bigger to all on-lookers. And people have been looking. Same glasses—different makeup. What's used now is a snappy, dark-blue theatrical eye liner—generously—but smudged slightly all around the eye. With it, plenty of navy mascara on top and bottom lashes. Any theatrical makeup place has the goods.

. . . for coping with light: indoors, outdoors, wherever you go

Nothing ruins a beautiful makeup faster than a change in light. What's really great-looking in your bedroom can be something less than that in a restaurant, the office, a taxi, someone else's house. Light reflected by mirrors, natural sunlight, artificial light—each does something different to color. And it differs wherever you go. To cast a new ray on the subject, we talked to Pablo, Elizabeth Arden's resident makeup genius. . . The starting point: your mirror and what to look for. A not-so-good mirror has a green cast to it and "without thinking about it, you might put on extra rouge or more powder or more blusher." To find out if your mirror is true to life: put your hand next to it and see whether your skin color changes. If you're looking into the medicine-cabinet mirror "you probably have light from the top only which immediately places shadows on your face you wouldn't have otherwise." Pablo's answer: "Four very small bulbs—10 or 15 watts each—pasted on both sides." . . . Try standing as you make up—"Move. Get as close as possible to the light and the mirror for a close-up view, then back up for a long-distance look." Take a hand mirror to the window. "The light is much stronger, but don't let that upset you too much. Just make sure your makeup is possible and right for where you will be." Same small mirror in hand, go around the house—"you are not going to be seen in one place alone." Find out where you will be seen. Soft lights and amber mirrors flatter everybody. Neon and harsh fluorescent lights do just the opposite. "Add more orange, brick, apricot, peach, or beige—any of the yellow-brown-coral tones fight the blue of artificial light." . . . As for light when you travel: "In a jet at high, high altitude, you are so close to the source of the light which is the sun. The inside is very often blue or green and is metallic. Every little pore or line or flaw seems enlarged. You must be careful—foundation should be both coloring and covering, but thin. And not too much powder—up there in that light, it will look like flour." . . . Consider your destination. Paris, for instance—"If it's a clear day you might have to be beige altogether and wipe the pink off your cheeks. Los Angeles has more mist because of the fog and the light of London might also be foggier, greyed, more humid, so you want more blusher. Blued tones if you're a brunette or silver-haired. For blond types, more of a coral or geranium red. New York cries out for the most blusher because of the grey buildings. . . ."

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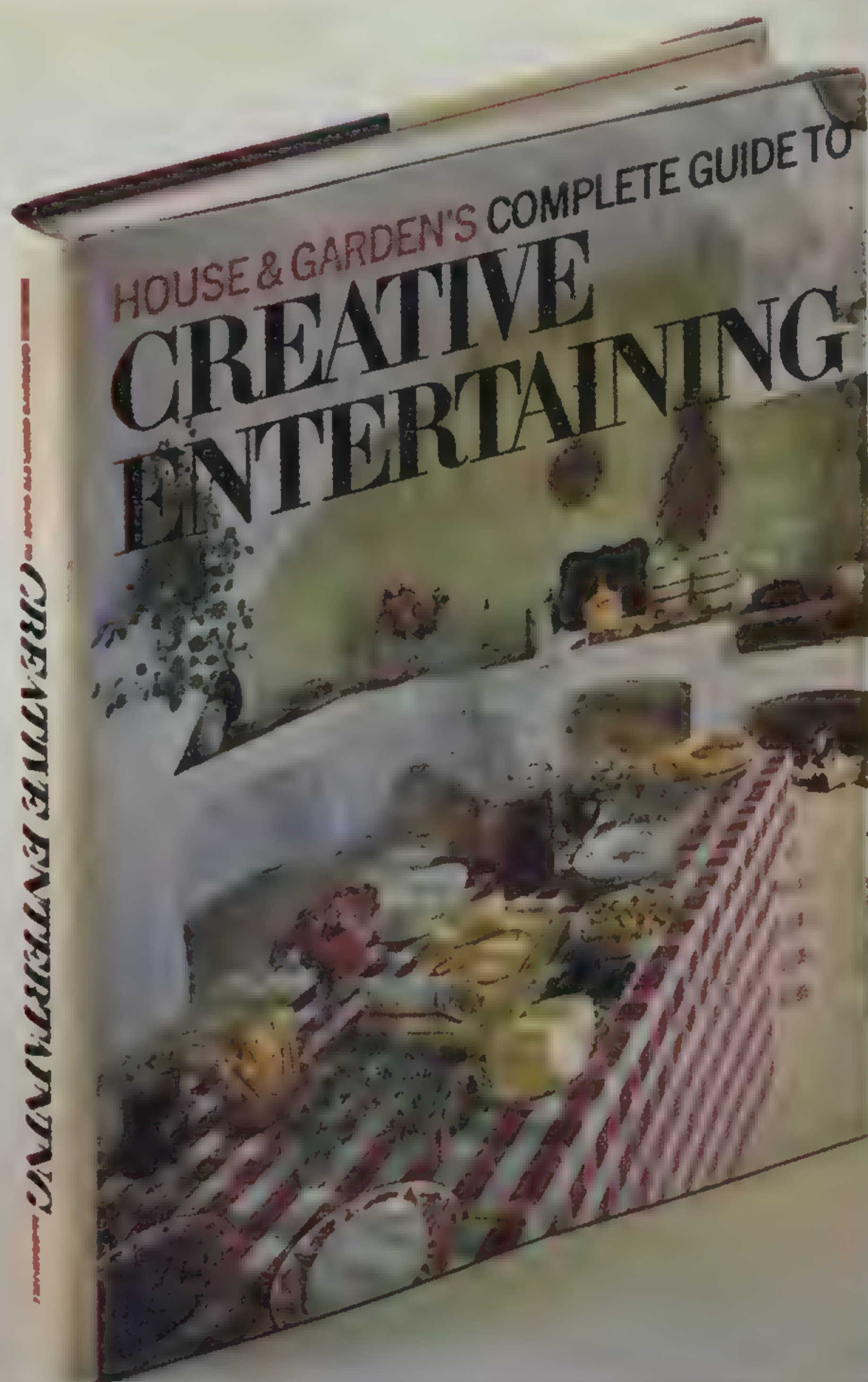
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The cost for members, including a \$500 tax-deductible contribution to The Asia Society, is \$4,425 without any further dipping into pockets except for laundry, drinks, and postcards. The dates: January 29 to March 5. To join the expedition, write: The Asia Society, Inc., 112 East 64th Street, New York, N.Y. 10021.

This flight designed by The Asia Society will, in late June, stretch across the brilliant starlit South Seas and Southeast Asia—Java and Sumatra—the sea settings for *Lord Jim* and *Almayer's Folly*. On the homeward leg across the Pacific, the tour will visit Honolulu's great Bishop Museum. For a detailed itinerary, write: The Asia Society in New York (address above).

**Joseph
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Adventures Unlimited, the travel office at Abercrombie & Fitch, 19 East 45th Street, New York, N.Y. 10017, handles the bookings for April to November. Weekly rate for a house party of four is \$2,000; for eight, \$2,800. Special deals made for children under twelve and nanny service; lower rates for April and May as well as for October and November. (Continued on page 40)

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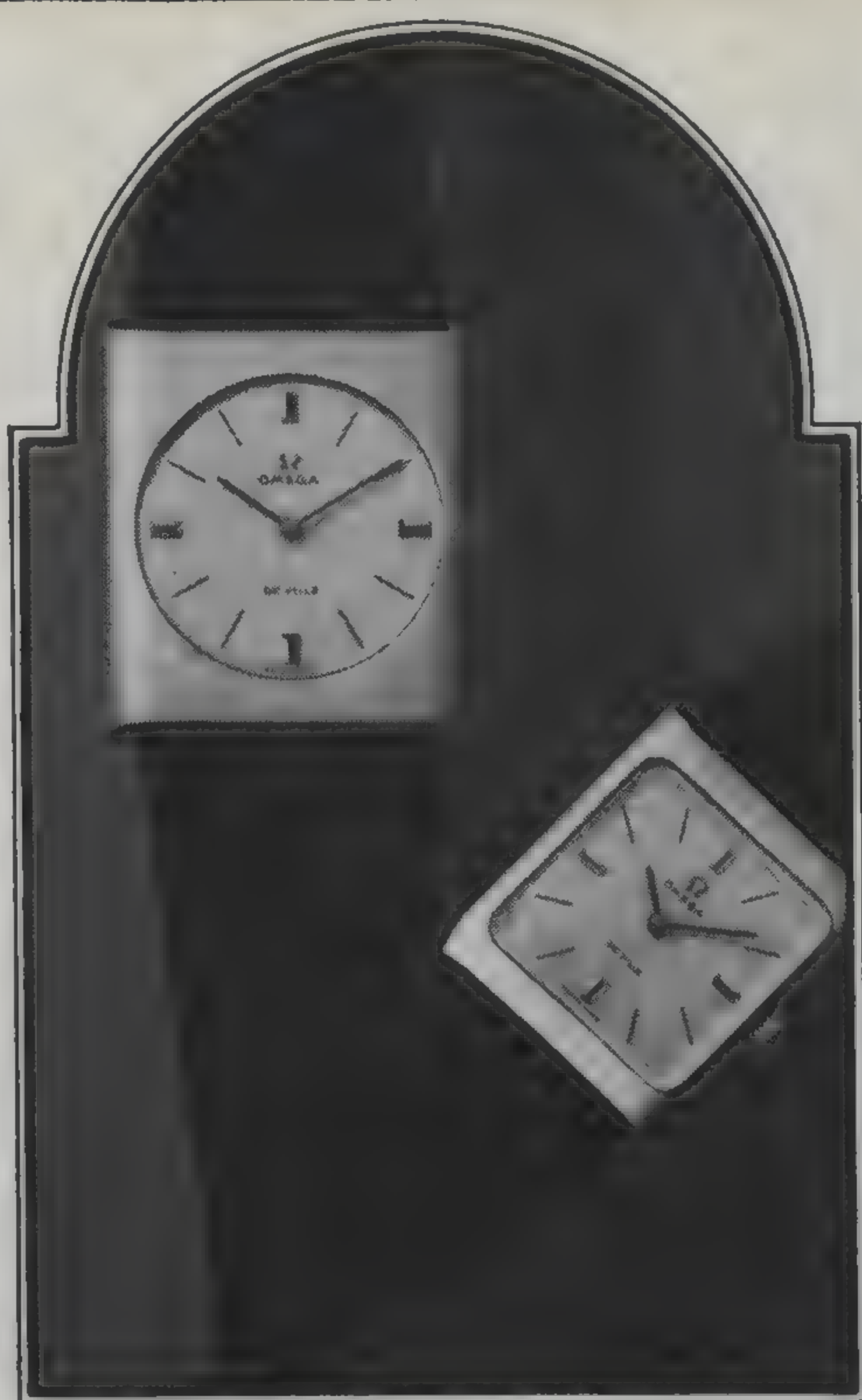
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VOGUE TRAVEL

Continued from page 38

Picnic on the Blue Nile In Ethiopia, Africa's oldest kingdom, one memorable experience is driving north from Addis Ababa through the immense Nile Valley and stopping for a picnic lunch at the gorge where the White Nile and the Blue Nile meet. Not bad for starters for this spectacular new tour organized by Swans Hellenic Cruises and led by distinguished archaeologists.

From New York to New York, this fortnight's adventure through Ethiopia: \$1,262; takes off on February 6 and again on March 6. Write: Esplanade Tours, 14 Newbury Street, Boston, Massachusetts 02116.

Members of the Horticultural Society of New York and of The Brooklyn Museum, merging their interests, will sail together on a fortnight's cruise aboard the yacht "Argonaut." Calling on Honduras, Guatemala, British Honduras, and Mexico's Yucatan for visits to the out-of-the-way Mayan sites, the ship will also drop anchor for passengers to go by launch to quiet beaches for snorkeling and swimming. After a day onshore, travelers return like homing pigeons to bendable dinner hours, no fixed seating plan.

The cruise, February 3 to 17, begins and ends in Jamaica's Montego Bay. The complete trip (and side expeditions) from New York to New York for members and friends of The Brooklyn Museum and New York's Horticultural Society ranges from \$1,100 to \$1,475, includes a \$200 tax-deductible contribution.

Precious Persia In fourteen well-plotted days, a traveler may happily fly, drive, visit most of the splendors of Iran (modern name for the ancient Asian country): the blinding brilliance of the Pahlavi Crown jewels; the Elamite capital of sixth- and fourth-century B.C. Persian Kings at Susa; Persepolis, begun by Darius I in 520 B.C.; the gardens of Shiraz; the exquisite mosques of Isfahan. Beginning April 4, this Art Treasure Tour of Persia leaves from New York every 7 days until early May: cost, \$1,225. Write: Esplanade Tours, 14 Newbury Street, Boston, Massachusetts 02116.

The "Prinsendam," the youngest addition to the one-hundred-year-old fleet of Holland America, has been especially designed (not too big) to glide around warm seas—Java Sea, Strait of Malacca, Bali Sea—circling Singapore, Malaysia, and the Indonesian Islands of Sumatra, Java, and Bali. From the comfort of the decks, passengers will pioneer green shore views usually unknown to tourists, stop at specks of primitive islands, visit villages of peak-roofed houses, see folk dancers perform.

Beginning July 16, the "Prinsendam" will sail every other Monday from Singapore on her new fifteen-day route. Not counting shore trips, (Continued on page 136)

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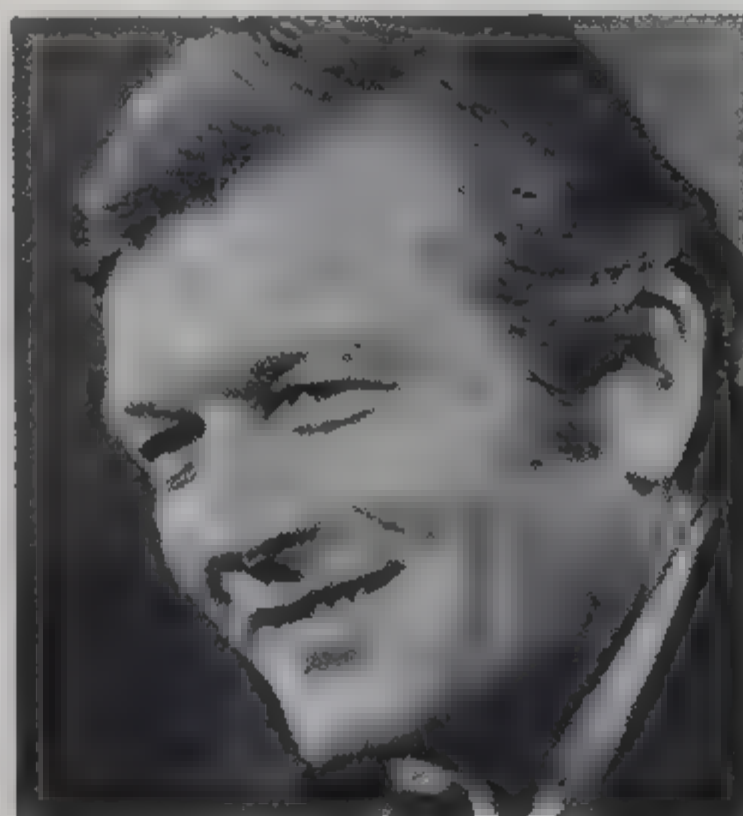
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Vogue HOROSCOPE

—BY MARIA ELISE CRUMMERE—



JOHN V. LINDSAY

In his chart: a switch in role from mayor to a more personal ambition

The Mayor of New York, John V. Lindsay, was born November 24, 1921, with only one planet in his birth sign—Sagittarius—giving him few of the traits of this sign. His charming, generous personality is typical of Libra, where there are three planets; and social drives are strengthened by two planets in Scorpio: he would seek power through maneuvering individuals. His Moon in Virgo opposite Uranus in Pisces cuts down his judgment, blocking resistance to distractions.

ARIES, March 21–April 19

Love: reliable
Work: troublesome
Money: undecided
Health: slow down

Mars, your ruling planet, is positive, strong, dynamic, inclining you to action; but now you should put emphasis on cooperation and harmony with others. Your ruler is in a good aspect to Saturn, the planet of time: you will go back to the past, reap rewards earned long ago.

April 20–May 20, **TAURUS**

Taurians look for comfort and peace, set an even pace. Now your ruler, Venus, in Libra—another peace-loving sign—brings you acceptance. The full moon, November 20, would be a good time for you to talk with someone close to you or to appeal to superiors for special favors.

Love: growing
Work: agreeable
Money: steady
Health: fine

GEMINI, May 21–June 20

Love: one undecided
Work: delayed reaction
Money: waiting period
Health: vague

You make an immediate impression on the community; now, with your ruler, Mercury, in Sagittarius, the idea sign, you should make public contacts, perhaps by speaking. Be alert to those you meet now; they will have unusual effects on your future. One of these will prove lucky.

June 21–July 22, **CANCER**

Cancer resists change, rules what is hidden. Changes at home now will improve your status—though it may not seem so. This is not a good time for investments; spending should be curbed. Control an impulse to extravagant entertaining provoked by a new friend at full moon, November 20.

Love: stay with the old
Work: definite
Money: good
Health: calm down

LEO, July 23–August 22

Love: waiting time
Work: suitable
Money: better
Health: stimulated

Leo, ruled by the Sun, radiates warmth and prefers to shine on everyone. Now you are in heavy weather, with your ruler in a Water sign, Scorpio. Avoid troublesome atmospheres until after full moon, November 20. Push your affairs by short trips. (Continued on page 46)

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HOROSCOPE

Continued from page 42

VIRGO, August 23–September 22

Love: harmonious
Work: easier
Money: encouraging
Health: less tense

Virgo, the discriminator, gives the exactness of touch necessary to the artist. Now your ruler, Mercury, is not moving; don't push—wait. A deceitful friend could cause an economic twist. After the full moon, November 20, a money matter may be settled.

September 23–October 22, **LIBRA**

Venus, your ruler, gets what she wants by attraction, not by fighting for it. Your ruler is in your own sign now and encounters the awakener, Uranus: a rare joining. You will be roused to do something spectacular in the arts. Be daring and follow through.

Love: make a choice
Work: quite busy
Money: three sources
Health: slow down

SCORPIO, October 23–November 21

Love: one drops out
Work: press forward
Money: good
Health: take care

You are at your prime now. The sun and your ruler, Mars, are both in your sign, giving you power; your prestige is high. You may want to work behind the scenes to promote a loved one's hobby. You will be successful after the full moon, November 20, making you both happy.

November 22–December 21, **SAGITTARIUS**

Sagittarians meet people easily, but they want to get to the motives behind others' yearnings. Mercury and Neptune are in your sign now, a dreamy combination that should enable you to see hidden events. Translate these mysteries to the practical levels of understanding.

Love: no decision yet
Work: keep at it
Money: fair
Health: ease up

CAPRICORN, December 22–January 20

Love: safe
Work: move on
Money: fine
Health: good

Capricorn rules the public house. You are expected to shoulder responsibility but don't always get the rewards. Jupiter has returned to your sign now, giving a last chance to take your winnings. The full moon, November 20, is good to you. The month ends with great satisfactions.

January 21–February 19, **AQUARIUS**

Aquarians love to argue the pros and cons of love, concluding that friendship is more valuable. Your ruler, Uranus, has Venus as a companion now—social and love lives are glowing. New friends and the renewal of old friendships can bring blessings and happy moments in the future.

Love: select partners
Work: resolve it
Money: possibilities great
Health: easier

PISCES, February 20–March 20

Love: don't give up
Work: stand firm
Money: better
Health: fine

Pisceans see the oneness of life; the wide view eliminates hated restrictions. Now your ruler, Neptune, is in the sign of travel, Sagittarius; you may want to leave your commitments. The last week is good for a trip; combine work with fun. Love is off course.

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VOGUEFOOD

GIORGIO DI SANT' ANGELO: STICK TO A GOOD THING

BY MAXIME McKENDRY



"I love to concentrate one flavor in a meal, carry it right through from soup to dessert"—that's the radical menu philosophy of Giorgio di Sant' Angelo, *left*, who repeats and concentrates details and colors in the same way in the clothes he designs. An Italian who lived on

on a ranch in Argentina as a child, Giorgio rejects not only classic menu planning (flavors and colors balanced, contrasted, no repeats) but classic foods: "I eat very lightly, nothing much before five in the afternoon, when I have a cup of spinach soup; then dinner at 10, after a nap. My favorites are vegetables, fish."

Colors are concentrated, too, in meals Giorgio cooks at his house on Long Island. "If food is a good color, it will taste good. I hate muddy-colored food; I know by the color of rice if it is

properly cooked. Foods are like people: when people are happy and well, their hair shines, their skin glows; they get muddy looking when they have problems or are sick. Digestion takes blood away from the brain and muscles; if you eat too much, the brain and muscles will be deprived of blood; then you can't do one thing perfectly.

"Presentation of food is very important to me, even when I'm alone. A single cup of coffee should be served in a certain way. Japanese food is the most beautiful; I will eat anything in Japan because of the way it looks. I hate food all chopped up on canapés at cocktail parties: it looks like interior decoration."

At his East Hampton, New York, house, Giorgio often presents food in wooden containers. Soup goes in deep wooden salad bowls; serving spoons are carved wood. On the walls, baskets of

wooden spoons are held by intricately knotted string. (See Giorgio's drawing, *below*.) Of his walls hung with patterns of baskets (some shading lights) and other mementos from South America, Japan, Morocco and a dining-room massing of blue-and-white china—English, Japanese, Dutch, Persian—he said, "I like to look at objects

all the time; but I really prefer looking at things that can be used. My grandmother said about objects: 'If it's not one of the finest quality, have a minimum of three; and then they appear to be a collection.'

"My grandmother was a fabulous cook. On our Argentine ranch, she also made her own face creams." Here is her recipe for face cream, along with one of Giorgio's dinner menus and the recipes for its four soup-to-sweet dishes,



Giorgio's basket tie-up all with a fresh citrus taste.

GIORGIO'S LEMON MENU

Tomato and lemon soup
Baked sevice Zucchini in lemon
Lemon dessert
Wine: Pinot-Chardonnay, 1971

COLD TOMATO AND LEMON SOUP eight servings

2 cans condensed tomato soup
2 canfuls milk, juice 2 lemons
½ onion, finely minced
Pepper and salt, 4 drops Tabasco sauce
3 cucumbers, peeled, sliced thin
½ onion, sliced into thin rings
1 lemon, cut into 8 slices
8 teaspoons finely chopped parsley

Mix together soup, milk, lemon juice, minced onion, and seasonings. Stir well. Salt cucumber slices and set aside for 15 minutes; then wash, drain, and add to soup. Add a full tray of ice cubes. Chill 3-4 hours. Serve in chilled bowls; on each float 2-3 onion rings, 1 lemon slice, 1 teaspoon parsley. (The milk should be lightly curdled by the lemon juice.)

BAKED SEVICHE, eight servings

Butter, bread crumbs
12 flounder fillets, well washed and dried
1 clove garlic; 1 large bunch dill, chopped
Salt and pepper, juice 2-3 lemons
1 onion, peeled and sliced into rings
1 cup croutons; 1 lemon, thinly sliced
½ cup finely chopped parsley

Salt fillets, place in a shallow casserole that is buttered and crumbed. Squeeze garlic over fish, sprinkle with dill, pepper. Cover fish completely with the lemon juice, it must be awash. Cover dish with

plastic wrap, leave in a cool spot 1½ hours. Uncover, dot each fillet with about 1 teaspoon butter. Put onion rings on top of fish, cover with croutons, then lemon slices. Cook in the oven at 500° for a maximum of 15 minutes. Scatter parsley on top.

ZUCCHINI IN LEMON, eight servings

1 onion, peeled, sliced, sautéed in butter until soft
1 lemon, thinly sliced
12 zucchini, peeled, sliced lengthways
Pepper and salt
Juice of 1 lemon, ½ cup dry white wine

In a large shallow lidded casserole, make a layer of cooked onion. On top put ½ the lemon slices. Season zucchini, put slices in one layer on top. Cook, covered, on a low flame until half-cooked. Pour lemon juice over, add ½ cup water, cover with the remaining lemon slices. Cook, uncovered, for a few minutes. Add the wine and continue cooking until liquid is absorbed but zucchini is still firm.

DOLCE AL LIMONE, eight servings

Slice a large round pound cake in 3 horizontally. Mix juice of 8 oranges, 1 lime, 1 lemon with 1 jigger brandy; pour ¾ over cake slices. Stir remaining juice into 1 pint sour cream. Slice 4 peaches (or other fruit in season, or use a mixture); peel and section 1 orange. Starting with cake, alternate layers of cake, sour cream, and fruit in a deep round dish—ending with fruit. Freeze 3 hours.

GRANDMOTHER'S LEMON FACE CREAM

Grind together in a mortar (or use your electric blender): fresh cucumber, lettuce heart, lemon juice, olive oil. Giorgio said: "It kept my grandmother's skin young all her life."

VOGUE TWISTS

Hot-soup speeder: prepare a packet of dehydrated Thelma mushroom soup, add 3-4 fresh mushrooms, finely chopped, and 2 tablespoons chopped fresh dill; simmer 2 minutes more. Revive other dried soups by the same method, mincing the fresh ingredient for fast cooking. ★★★ Cold-soup mixer: combine canned green-pea, spinach, and beef-bouillon soups (dilute if directed); heat until well blended; chill. Before serving, add cold chopped fresh mushrooms, sliced avocado, diced green pepper, 1 chili pepper—minced. ★★★ Bob Denning, of the decorators Denning and Fourcade, said two lonely candles flickering in silver holders on the dining table will add years to your face. It takes 30 or 40 candles really to light a dining room. A pair of lamps on the sideboard with Dawn Pink bulbs will give a better light. ★★★ Never carve a roast just out of the oven, it will be tough. Let the meat "relax" for a minute or two, then carve tenderly. ★★★ When you cook with wine, boil up the wine separately—two or three times—then add to dish. The flavor will be richer, less acid; alcoholic content, lessened. ★★★ On a marble table, skip the fabric place mats, use silver or Mexican tin dinner plates for a handsome setting. ★★★ Endives get bitter late in the year but are still good for cooking; to ease bitterness, add a chunk of crustless bread to the cooking pot, discard before serving. ★★★ For buffet suppers, Mrs. Zachary Scott uses a boldly printed bed sheet as a cloth on her large dining-room table. ★★★ Mince parsley no more than 15 minutes before using; this herb loses its scent fast, once chopped.

La Grande Liqueur Francaise



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VOGUEHEALTH

—BY MELVA WEBER—

Touchy teeth... quick contraception... and a bedside warning

HOW TO KEEP YOUR TEETH QUIET

Some teeth are sensitive in the extreme: a breath of cool air, hot coffee or cold tea, even the touch of a toothbrush—or a bite into an ice-cream cone—can make them scream out in pain. Dentists' surveys have shown that one out of every seven dental patients has this problem, but until a few years ago dentists tried, without great success, to treat this condition with silver nitrate, formaldehyde, and other risky substances. Then a woman dentist in Poland, Dr. Jadwiga Pawlowska, discovered and thoroughly tested a new way to quiet touchy teeth: she used strontium chloride—a safe, non-allergenic substance (and not, like strontium 90, radioactive)—to overcome tooth sensitivity. Not irritating to the mouth, strontium chloride lowered hypersensitivity for 77 percent of Dr. Pawlowska's patients. If your teeth hurt even when there's no dental damage that needs repair, your dentist may suggest a toothpaste that contains the strontium salt, along with treatment at his office if the problem is severe.

CAN WE LIVE WITHOUT OPIUM?

If world sources of opium-derived substances—morphine, heroin, codeine, paregoric, and others—were cut off, would doctors be deprived of drugs they need to treat the sick? An advisory panel of the World Health Organization found that opium-derived drugs are no longer indispensable. Synthetic compounds, made in pharmaceutical laboratories, are just as effective for pain relief, coughs, diarrhea. In some cases, the synthetic drug is actually superior to the opiate. Since these drugs can be controlled at their sources in the laboratories, they would not as easily be diverted to illicit uses as are the products of the opium poppy; their widespread use in the practice of medicine could let the poppies be wiped out.

VITAMIN E KNOCKOUT

Dr. Erwin DiCyan, a drug expert and coauthor of the book *Without Prescription*, has said that the iron in combination vitamin-and-mineral pills destroys whatever vitamin E the pills contain. He recommended that those who feel they need supplementary vitamin E take it separately from vitamin-mineral pills—one in the morning, one at night.

CONTRACEPTIVE CLIP

A delicate tantalum clip around the fallopian tubes may provide a new surgical means of preventing pregnancy. In Baltimore, University of Maryland doctors use this technique to provide women with sterilizations that can be reversed; laparoscopy—cutting and tying the tubes—is usually permanent. Dr. Arthur L. Haskins, head of the obstetrics and gynecology department, said the clip procedure is less complicated, safe, fast, effective. Best of all, the clip method gives the woman the option of having the clips removed if she would like to become pregnant again. Fertility after the clips have been removed has not been tested yet—the first request for clip removal was recent; but at latest count, about five hundred clip sterilizations had been performed in Baltimore, and the doctors are booked up six to eight weeks ahead.

IT'S WHAT YOU EAT NOT THE TIME THAT YOU EAT IT

Pregnancy makes special demands on a woman's body, raises her nutritional needs; and the last three of the nine months might seem to be the hardest. At a nutritional institute in Guatemala, INCAP, Dr. Aaron Lechtig and his associates had a chance to work with rural mothers whose protein-calorie intake was barely adequate; volunteers in this group were given dietary supplements to help answer this question: When during pregnancy does a nutritional boost count the most? The answer: It isn't the timing, but the total nutritional intake that matters most to both babies and mothers. Better than extra nutrition in the later months of pregnancy is food consistently strong in nutrition (and supplements, if necessary) starting as early as possible.

THE BIG FREEZE IS A FROST

Freezing techniques have added some words to the medical vocabulary: Cryosurgery is the removal of diseased tissue by using low temperatures. Cryobiology is the scientific study of the relationships between living matter and low temperatures. "Cryonics" is a less-than-scientific movement with followers who believe that a dead body can be preserved by freezing, restored to life whenever medicine finds a cure for the disease that caused death. Dr. Theodore I. Malinin, of the University of Miami School of Medicine, said that medical science has not even succeeded in preserving large human organs by freezing, let alone entire people; bodies preserved by cryonics are truly dead—not in "suspended animation." He called on his fellow physicians to give truthful and accurate answers to their patients' questions about freezing dead bodies, to avert cruelly false hopes.

ARE YOU A TURTLE SLEEPER?

One person out of every nine sleeps like a turtle: bedcovers pulled over the head. This turtle-sleeping can produce frightening symptoms by cutting down the oxygen supply, upping carbon dioxide. At the U.S. Army's Environmental Medicine institute, Major Allen B. King tested volunteer turtle-sleepers, found that after even ten minutes under the blankets the sleeper lacked sufficient oxygen, was breathing ten times as much carbon dioxide as usual: not good even for the healthy, possibly dangerous for those who have heart, lung, or circulatory problems. Dr. Gordon Gilbert of St. Petersburg, Florida, thinks that the turtle habit is the source of many morning headaches. If your head hurts when you get up, be sure you're not smother-covering while you sleep.

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VOGUELIVING

—BY MARY SCOTT WELCH—

POSITIVE EATING...PEPPERY DRINKING...AND A SHOWCASE FOR PILLS

Success secret

Octogenarians often attribute their long lives to "clean living" and married women who have combined successful careers with managing households and raising children seem to favor credit to encouraging fathers, understanding husbands, hard work. Seemingly tireless Dr. Judianne Densen-Gerber, a lawyer, psychiatrist, author, founding head of Odyssey House (a drug rehabilitation center in New York), wife of Dr. Michael Baden, and the mother of three young children, when asked—at thirty-eight—how she could achieve all that, starting her career in the days when "working mother" was a pejorative, said: "I had one great advantage, I've always had a lot of money."

Eater's luck: your own vegetarian

If one or more of your dinner guests is vegetarian, focus on the good things vegetarians do eat, not on their restrictions. Mrs. Alfred Stern—who, through the Citizens Committee for Children, spreads the word about services for children in New York—caters to her vegetarian son this way: She chooses young, shapely vegetables and serves them steamed, each with special seasoning, on a huge platter, ringed by parsleyed lemon slices. Sometimes she starts with a whole cauliflower, topped with fine bread crumbs in black butter. Around it: whole string beans lightly dusted with fresh-ground nutmeg; carrots cut lengthwise, dressed with butter and snips of fresh dill; artichoke bottoms and mushrooms, briefly stir-fried with a touch of garlic; tiny white onions buttered and sprinkled with caraway seeds. Meat-eating guests secretly hope the Stern's son, Nicky, will be included in the dinner party so that they can enjoy the best of his vegetarian world.

What to do until the window-washer comes

Beat thick soapsuds with an egg whip, fold in a few shakes of powdered paint (the washable, nursery-school kind). Then join your children in painting on the windows—terribly temporary but lots of fun.

Your bike in winter

Bicycles not in winter use should get the weight off their wheels. Hang them from the rafters—if you have any—using strips of old inner tubes suspended from overhead hooks. Second-best method: rest the bike upside down, on saddle and handlebars. In either case, clean and wax the metal beforehand: Use kerosene to remove anything that might corrode the frame, handlebars, tire rims, and spokes; then screen those parts from dust and moisture with a coating of car wax. Squeeze a few drops of light machine oil on the moving parts—chain, sprockets, gears. Deflate the tires slightly—just enough so you can depress the sides a little with your fingers. In the spring: ready, pump, go.

★ NOW TRY THIS ★

Revive the old-fashioned way of roasting a turkey—in a hot oven (450°), on a rack in a dry but covered pan: eliminates basting and saves cooking time (only ten minutes a dressed pound for birds over eighteen pounds, twelve minutes for the fourteen-to-eighteen-pound size). Helen Worth has resurrected the recipe for her new book: *Damnyankee in a Southern Kitchen* (Westover). "It makes for juiciness," she said. "But if you doubt that the turkey will brown properly under cover, brush it first with a quick-browning aid made of spiced-up soy sauce." ★★★ Decant a short-term supply from a lavish flask of perfume, then drip a seal of candle wax around the neck and stopper of the large bottle. You'll prevent evaporation by daily opening of the big bottle. ★★★ To protect "work in progress"—an uncompleted jig-saw puzzle, chessmen left in critical positions, a board game awaiting interrupted players—use a clear plastic dust cover intended for a record player. You can buy these separately, in suitable sizes, at an audio shop. ★★★ Warn your helpers that fabric softeners make bath towels and diapers less absorbent. ★★★ When you work on needlepoint, you may be twisting your yarn as you stitch into a little rope, hard and rough. To keep yarn soft and flat, dangle your threaded needle, now and then, to let the strands untwist like a maypole. Judith Gross, a needlework designer, takes an extra preventive measure near the end of the length of yarn: "Untwist the thread as you take each stitch," she advised. "You'll get better coverage, neater work." ★★★ Use a sharp hat pin (or a needle plunged eye-first into a cork) to prick the small end of the raw egg before you boil it. That tiny air hole in the shell will keep even a refrigerator-cold egg from cracking in the hot water. ★★★ Vodka variation: drop five or six green peppercorns into an old-fashioned glass, muddle slightly, add vodka and ice. (To amplify the taste, add a splash of the wine vinegar from the peppercorn jar.) ★★★ Wash fruits and vegetables with a biodegradable detergent—a couple of capfuls to a sink of cold water—to clean off insect sprays and just plain dirt. Rinse.

Vitamin strongbox: see and share

If the breakfast-table array of jars and bottles of vitamins taken by your family is positively intimidating, try the storage system devised by health-food and natural-vitamin advocate Adelle Davis: Use a transparent plastic notions box to hold the pills, each variety in its own compartment. Self-stick labels (from the stationer's) on the lid, identifying the A-B-C-E's underneath, might tell, too, who gets what and how many of them.



NEAL BARR

Nightfall. An enchantress appears. In a shining sheath veiled with clouds of glamor. The enchantress is you. The black magic is Nightfall: a sheer ruffled coat to sash or float over a gown made anti-cling with Antron® III. The set, carefree nylon tricot in sizes 32 to 38, is only about \$45. Vanity Fair Mills, Inc., 640 Fifth Avenue, New York, N.Y.

VANITY FAIR A company of **VF** corporation

The perfume that made
the bottle famous.



L'Air du Temps
NINA RICCI, PARIS

LOVE, LIFE, WORK

The distinguished British writer talks about Auden, Isherwood, Virginia Woolf, women, sex, and the lessons of being alive



STEPHEN SPENDER

An interview by John Gruen

Stephen Spender, the tall, blue-eyed, white-haired English poet, now sixty-three, suggests a man in perennial search of something lost—quite possibly the loss of time itself. “I would so like to escape the sense of time,” he told me on a windy afternoon in London. “I’m living on a kind of wheel which is whirling around and around. I would so like to get off this wheel. I would so like to lie down in a field and forget that time is passing.”

While Stephen Spender’s long career in English letters has given him a distinguished name and reputation, his forays into literary, political, and social activism and criticism have not, basically, succeeded in transforming the man into the legend. Perhaps, ironically, living up to his most anthologized poem—“I Think Continually of Those Who Were Truly Great”—Spender has somewhere become psychologically enslaved, if not swallowed, by the creative figures that have passed, and still pass, through his life.

“If I look back on my life,” Spender says, “I think I could really divide it into three aspects. One is what you might call the permissive and self-expressive aspect. When I was young, I formed certain conclusions about myself. I thought, well, I’m too Puritanical, too repressed. I must unrepress myself. I must de-inhibit myself. I must sleep with everyone. In the back of my mind, I had the idea that if I did all this, then my work would be better—then I would know better about life and about living. But, you see, living is very different from working. Living comes into conflict with work, as Proust points out.

“And this brings me to the second aspect of my life: the choice between living and working. I had a period of merely being alive—of having friends and seeing them

and being with them. And so, I was living, and feeling, and absorbing. I was extremely social, although I was equally under the impression that I was working—writing and being an artist.

“The third aspect is, of course, work itself. Here you take an objective view of yourself; and you think: This is the work that I can do and which is somehow different from what I am, but I can dedicate myself to it. I can sacrifice myself in order to do it. These three aspects are never absolute. One must find a balance.

“But I have known people, like my friend W. H. Auden, whose own lives have really been all work. Auden is much more talented than I am. He is much cleverer than I am. But all the same, if I ask myself, would I rather be Auden—have his life—or be me, with my life, I would say to myself, I envy Auden his fame and I envy his achievement, but I wouldn’t have his life at any price. I would much rather have had my life. I would not wish the total devotion to what Henry de Montherlant called ‘the noble art of self-cultivation’: producing work at its highest, but dedicating yourself entirely to yourself in relation to an opus—to work—shutting everyone else out, becoming more and more enclosed within a landscape which is just an extension of self.

“Auden and I are friends because underneath all that he’s a good man—almost deliberately good. He’s charitable. For in-

stance, he decided he would never marry, but he then thought he’d nevertheless undertake the responsibilities of a married person. And so, he helped educate his nieces—that sort of thing. He could always be relied on in that kind of way—to be good. Somewhere, Auden still retains intact a certain stream of feeling which, in a pinch, one can still come in contact with. If you drive a nail through about sixteen layers, you arrive at a sort of stream of what he was like when he was very young.

“My interior landscape is very different. I think one division you can make between people is those who count their blessings and those who don’t. I don’t blame people for not counting their blessings. In fact, I think it might be better not to, because you might come up with the fact that despite your blessings you can still be a very unhappy person. I couldn’t say that. I’m always comparing my condition with that of others. I’m really a very fortunate person. I wouldn’t have the right to be unhappy, even if I were. I mean, I really do think about people who were in concentration camps. I actually am rather amazed that anyone relatively well-off can complain about anything.”

Spender chuckles rather nervously. He shifts position and presently begins reminiscing about his friendship with Christopher Isherwood.

“It was an extremely close friendship. I knew Christopher very well. We lived in Berlin at the same time—that was between 1930 and 1933—and we saw each other every single day. We’re still on vaguely good terms, but I think we’re rather remote from one another. He is a person who really wants to feel, if he likes someone, that they more or less live according to his rules. I don’t really think he likes the fact that I’m married, that I have a family, that I’ve become the person I have become. So we have a real estrangement. The kind of intimacy we had when we first knew each other is gone. It was an intimacy which was a bit based on my being his disciple—as was my relationship with Auden. Finally, I decided that I didn’t want to spend my whole life being Isherwood’s or Auden’s disciple. I mean, I thought I had only so many years to live and I had better get out of that sort of thing.

“Of course, Auden and Isherwood had a very close relationship, much closer than either had with me. They went to preparatory school together. Auden always likes to say how in school he saw this tiny boy with this enormous head looking over another boy’s paper and copying down everything he saw. Yes, they had a very close relationship. Then, they didn’t meet again until after their public school. Auden was at Oxford and Isherwood was at Cambridge. I, too, was at Oxford at the time, but I was an undergraduate; and Auden, being older, seemed to us already The Great Man. Auden always held in reserve Christopher Isherwood. The great treat that he could offer was that we could meet Isherwood. In fact, I first met Christopher in Auden’s rooms. Isherwood was sent down from Cambridge for writing his first examination papers all in blank verse and limericks. That’s how he had answered all the questions.”

(Continued on page 126)

Love your hair™



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Wella Gentle Care.
Conditions your hair in one minute.
Makes it soft, shiny, so easy to comb.

Gentle Care Instant Hair Conditioner repairs damage, makes your hair look and feel young and healthy again. Smooths split ends. Adds body. Untangles hair for easy combing. That's a lot for one minute of care. Get regular Gentle Care in the blue box, or with extra body for fine hair in the pink box. Use Gentle Care after every shampoo. You'll love your hair.

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Something Wonderful.[™]
Because, frankly, I am wonderful.

Let's face it. A terrific girl like me *deserves* a sexy little pantyhose like Something Wonderful.

Here I am in Something Wonderful Brieftops—with a smidgen of a panty and high-rise legs. They make me feel great all over.

Something Wonderful from Burlington
Burlington Brieftop pantyhose, \$2.50 and \$3. ©Burlington Industries '72





"May all your sours be Galliano sours."

That must surely be the sweetest sentiment two sour glasses can be raised to.

Because, to those who know, the Galliano sour is the most desirable of sours. There's something about Galliano that turns even the most

familiar-tasting drink into a memorable experience.

Devastate your friends with the superiority of your palate. Get a bottle of Galliano and mix as follows before their very eyes:

3/4 oz. Liqueur Galliano

3/4 oz. whiskey (blend, bourbon or Scotch)
3/4 oz. fresh orange juice
1/2 oz. fresh lemon juice
3/4 tablespoon sugar

Shake well with ice. Strain into frosted sour glass. Raise with appropriate toast.

LIQUORE GALLIANO
A LIQUEUR

McKesson Liquor Co. 1977

VOGUE BOUTIQUE



THINGS TO FEEL CUDDLY COZY IN

IT'S LIKE HAVING A COZY
KITTY CAT SNUGGLED
AROUND YOUR NECK—
A NATURAL RACCOON
SCARF WITH TAILS. \$30.
AT HAROLD RUBIN, 1186
THIRD AVENUE, N.Y.



Every girl likes to feel a little cuddly occasionally, to wear something that makes her look, frankly, adorable—and sometimes it may even keep her warm and toasty, too. . . . 1. Berry Berenson found the ruffy angora sweater she wears with blue jeans in Massachusetts. It's all delicious colors as well as fluff—pale yellow with white, lavender, robin's-egg-blue ruffles, \$50. At Moon, 143 Highland Street, Worcester, Mass. . . . (That's Squiggy, Berry's dog, cuddling in the corner.) . . . 2. Golden girl Heidi Goldman wears angora in the evening—not for warmth, of course, just adorableness. This bare halter of deepest Burgundy angora, by Limited Edition Knits, \$45, at Juicy Miss Lucy, 316 East 49th Street, N.Y.C. . . . (That's Kitty Hawks' Persian tortoise cat Tiffany, reaching up to nibble Heidi's finger.) . . . 3. What is model Julianne doing? She's watching television, never missing a minute even though she's hopping from assignment to assignment on the bus. She's got one of the new two-inch screen, beautifully designed, lightweight Panasonic TV's. \$330. From Liberty Music Shops. Julianne's also cuddly cozy warm in her coat of natural curly lamb. \$350. From Fur Funtastic, 305 Seventh Avenue. . . . 4. Heather Bernard's sweater-jacket is really a bit of home-craft art—crocheted, potholder fashion, in scrumptious colors of pink, taffy yellow, turquoise, lilac, with wispy strips of white angora and even a glint of silver Lurex thread here and there. It's adorable. \$125. To order at Wendy's Store, 1046 Madison Ave. Wendy also makes them for little girls but, naturally, not for Heather's friend Niki, the white Pyrenees, who's quite warm enough. . . .





White Shoulders

Evgan Perfumes, Inc.

Background: Ladies in waiting to Empress Eugenie — Winterhalter Painting from the Royal Collection, Buckingham Palace, London.

VOGUE OBSERVATIONS



LOOK
WHAT
GIORGIO'S
DONE



This collection of Giorgio di Sant' Angelo's is a jewel. We're used to his designing clothes that are fascinating and original . . . and this small group is something else again. Every piece is cut with a simplicity, and the colorings, deep or pale, the way he combines them, are unique—it is a palette unlike any other designer's at this moment. Here, a few of the beauties snapped at his opening. . . . 1. The new version of Giorgio's famous body suit—in beautiful sea blue, curved seams under the bosom. 2. Silk crêpe de Chine pyjama, the color of fresh cream. 3. The dinner suit in two shades of blue, completely fluid in Monsanto matte jersey. 4. Crêpe de Chine pyjama—the deep-sleeved tunic is fuchsia; the pants, deepest emerald. 5. Floaty collar in three shades of pink on a dinner dress of magenta matte jersey. 6. Deep-sleeved chemise in fuchsia silk, banded in emerald green. 7. Layered pyjama in three bright blues. 8. The icy-blue chiffon "shirttail" chemise. 9. The sky-blue matte jersey drawstring tunic appliquéd in two shades of peony pink. Giorgio's collection is in The Park Avenue Room at Saks Fifth Avenue. . . .

BILL CUNNINGHAM



THE SHORTER CUT

Shorter hair is the fastest-moving fashion today: everyone's either having her hair cut, or thinking about it hard. Even the long-hair diehards—those who thought that the sheer length and mass of hair was what made it sexy—are discovering that a shorter cut with shine, shape, swing, can be even more alluring. . . . On these four pages, two young beauties (one on each side of the Atlantic) who've decided recently to take it off, take it off.

Both are enchanted with the results, and so are the men in their lives. . . . Here, with her new shorter cut, is Mrs. Rupert N. Hambro of London—an American-born beauty married to an English banker. Robin Hambro's thick, below-shoulder blond mane had seemed as much a part of her as her sea-colored

eyes—but wasn't. Not long ago she hied off to her London hairdresser (Patricia, in the Cadogan Club), and emerged with this soft, curving cut that frames her face, flips under, clear of her shoulders. The superfine bangs reveal and dramatize her eyes. The whole thing works, brilliantly . . . and Robin loves not only the ease of it ("all you need is a brush and a blower"), but the feeling of "a whole new personality—more lightness and movement."

ROBIN HAMBRO—left, before her haircut; above and right, as she looks now. "One does look neater all the time...."





MARY McFADDEN—right,
before her hair was cut:
"My beau hated the bun." . . .
Below and right, Mary now



THE SHORTER CUT

Once she'd decided to have her long dark hair cut, Mary McFadden—a young woman of great spirit and many talents—went ahead with typical dash, never flinching. The person who flinched was Marc Sinclair, who was to do the cutting. . . . "I hated the idea because I loved her hair long," said Marc. "But no halfway measures would have been right for her. You really had to just chop into it." What Marc and Mary both wanted was "something with a real line—a dramatic

swing to it." It took not one but two or three cuttings and shapings of Mary's fine, straight hair to get this—a smashing asymmetric effect, a side-tilted dark frame for her small, exotically-pale face. The cut is rounded at one side; the other ends in a sharp point. . . . Delighted, Mary has changed her whole makeup scheme to play it up. Her eye makeup is less heavy and Egyptian. . . . brows thinner, lighter . . . and there's a rosy flush of pink all around the eye.









CLEAN, SIMPLE,
CLEARLY OF ITS TIME—
AND JUST IN TIME:
THE BOLD JEWEL
FOR CHRISTMAS

The bold necklace in circles,
left—black onyx set in gold, striped
with blue-white diamonds. By Bulgari,
at Danaos-Hotel Pierre. . . . Cherry-red
caftan (only top shown) in thin Racine
wool jersey, by Grès. . . . On the face, new
Sheer Glow Fresh Air makeup. Bittersweet
shadow on lids; Eye Glaze on bone.
Mouth, a slick of Poppy Glossamer. All,
Estée Lauder. Hair combed by Ara Gallant.

THE BOLD JEWEL

The bold necklace in rectangles, above—
black-enamel-and-diamond oblongs
from David Webb, each centered by a ruby,
spaced on a gold chain; whopping rectangular pendant,
centered by an immense emerald. Rectangular ring
of pavé diamonds, black enamel, gold. . . . Long evening
shirtdress (glimpsed, here) in white crêpe satin,
by Galanos (Taroni silk). . . . Makeup, a shimmer
of gold and warm earth tones: Brown Sugar
on the lid; Gold under the brow, extended
on the cheekbone. On the mouth, CocoaBerry Frost.
All, Frances Denney. Makeup and coif, Franklyn Welsh.

RAQUEL
WELCH

THE BOLD JEWEL

What goes for the jewel, goes for the beauty:
Raquel Welch. One sensational girl,
as you can see—in her first nightclub act,
a holiday run at Las Vegas's Hilton International
... in *The Last of Sheila*, her next movie ...

in all her glowing warmth and rich
dark tumble of hair on these two pages.
Raquel's on, *left*, in just the sort of thing
she loves to wear—wildly striped silk
crêpe pyjamas, streaming with color
and topped by a long fringed scarf.

By Leonard Fashion.

Bergdorf Goodman; Giorgio.

... *At right*, she's in violet silk crêpe,
dropped clear off the shoulder

and falling in tiers
of bias petals to the knee.

It's Cardin's short evening
dress. Raquel Welch's
coiffures, by Carita.



One sensational stone . . . clean, pure shape . . . clear brilliance . . . a tactile beauty: M. Gérard Jewels' bold crystal gleaming, *below*; it's simply set in gold, overlaid with a flow of diamonds, and carved from beneath—the repoussé secret behind its unexpected depth. And behind all the other carved crystal jewels from Gérard's collection worn on these two pages by that smashing Raquel Welch.



PRECIOUS, SEMI-PRECIOUS . . .
WORKED WITH EQUAL
BOLDNESS AND DASH . . .
EQUAL PLEASURE IN THE
BEAUTY OF THE STONES

The bold earrings, *below*—David Webb's huge
pear-shaped drops of carved flecked jade framed in
diamond-studded black enamel, swinging from
gold-and-diamond links, ear-clips of black enamel,
diamonds. . . . Dress—barely glimpsed here—Stavropoulos's
long float of cherry-red silk chiffon. . . . Makeup,
a gala alchemy of Ultima II dazzlers by Charles Revson:
FrostSpun Patina Shadow in SpunGold Copper on lids;
Pure Gold Gleaming Patina Shadow on brow- and cheekbones.
Spungold Bronze lipstick. Cocoa Bronze nail enamel.

THE BOLD JEWEL

The bold necklace, *right*—in black and white:
Van Cleef & Arpels' linking of blackest
onyx circles, whitest baroque pearls . . . each pearl
caught in a setting of gold, diamonds. Cultured
baroque pearl earrings. . . . Navy-and-silver
zebra-striped pants and top (only the top shown here),
in viscose and silk, by Tan Giudicelli. . . .
Makeup, keyed to gold, by Christian Dior.
Gold over eyes; pinky-brown Chestnut on the lids.
Brilliant Coloré Gloss, in Cerise, on lips,
cheeks, outer edges of eyes. . . .
Makeup and coiffures by Franklyn Welsh.





GIVING

IS A GREAT BIG WONDERFUL GAME...
HERE AND ON THE NEXT 16 PAGES ARE
100 AND MORE PRESENTS AND IDEAS... ALL PRICES...
KNIGHTS, PAWNS, PLOTS, AND PLOYS
TO MAKE YOU A CHAMP... START NOW!!!

IT O BE the with-it wizard on your block this year take an old-fashioned wok (Chinese cooking vessel to you); give it to the most intuitive cook you know. Throw in—or give on its own—*The Chinese Cookbook* (\$12.50) by Craig Claiborne and Virginia Lee—chicken with walnuts, ginger, shing hsin wine or sherry is super, but take it easy on the peanut oil. Stainless steel, 16" wide, \$14 at Altman's. . . . A set of Japanese knives will do the chop-chop-chopping. . . . Or, for an egghead, just in the nick for St. Nick, you can send Bobby Fischer's thoughts on chess, recorded by Warner Bros. . . . Status symbol of the year: hand-carved, signed apple core—"the fruit of knowledge." \$11 postpaid from Nancy's Fancy, Inc., 900 First Avenue, N.Y.C. (Don't settle for a copy.)

REDISCOVERED: Old quilts from just patchwork to intricate designs. Remember that an allover stitch-quilted quilt is more distinguished than a string-tied quilt. Grab them; \$100 is a good buy; ceiling rising. . . . Also a whole nouvelle vague of Eskimo sculpture at Brentano's and at American Art, 133 Wooster St., N.Y.C. 10007.

OH, MEN! the hardest of all to please. How about a gift certificate for a tennis club? . . . And fluorescent-fuchsia tennis balls by Spalding, \$2.50 for three. . . . A bottle of really special wine delivered weekly. . . . If he has a fireplace, a cord of wood, and maybe a big round Irish fisherman's basket to hold those other logs for the fire; \$30 at the Irish Pavilion, 130 East 57th St., N.Y.C. . . . A course in photography if he's good at it; if he's not, the \$25 Polaroid camera—the Square Shooter 2—a worldbeater for that money. . . . Good binoculars—many splendid makes, some by Bausch & Lomb. . . . A thermometer. A thermometer??? Yes, two charmboats we know take them to Europe to prove that the hotel air-conditioning simply does not march. . . . For a backgammon fiend, a Lucite backgammon and chess board, \$40 at Lucidity Inc., 775 Madison Ave., N.Y.C. . . . A mini-electronic-calculator to count his pennies, about \$100 and up. . . . The best-looking wraparound sunglasses of the year, indescribably great, designed by Givenchy, \$25 at Eugene's, 38 East 57th St., N.Y.C. . . . Or if you're a real sport, park at his door the bright red touring car replete with everything from Abercrombie & Fitch, \$7,295. . . . Then let him know how you see him by giving the cologne or after-shave for men that spells out his fabulous aura.

OH, WOMEN! This Vogue is packed with ideas for them and never underestimate the power of a present for the female of the species. . . . Or the range of cravings. Woman we know is out of her skull over a Good Earth Composter, simple and sturdy; 42" x 38" x 41", \$75. . . . Another wants Valentino's crêpe de Chine sheets—the absolute ultimate—\$110 each, \$45 per pillowcase; at Bergdorf Goodman. . . . Back to reality with a Lucite cookbook holder to prop on a kitchen counter, \$6 and up almost anywhere. . . . A good earthenware tea pot which is the only proper thing in which to make tea—try your local Japanese store, Azuma, for instance, for this; add a sampler of oolong Formosa tea, some Darjeeling (the evening tea), etc. . . . A Pre-Columbian sculpture—"charming couple appear to be chuckling, buff and red, Jalisco, 5" and 4"." \$55 for the pair; Hartwell Kennard, 1015 Nyssa St., McAllen, Texas 78501. Enchanting is the word. . . . An indoor swing for the house, incredibly decorative and soothing; some stores have one or two on hand in furniture departments. For luxe, go to the Tunnel Gallery, Karl Mann Associates, 232 East 59th St., N.Y.C.; take \$750 or so. . . . For pure charm, choose a little paperback, well illustrated in black and white and color; *Samplers and Tapestry Embroideries*; published by Dover for \$3.50 and available at The Museum of the City of New York. Great for the needleworkers and tremendous fun to read for mottoes such as this bit from 1764: "And if I should by a young youth be tempted./ Grant I his schemes defy and all He has invented." . . . The household arts are having a fashionable renaissance based on all the gift requests we've heard, so if you can't bake a cherry pie, try making a pomander ball—full instructions with sketches and history (even Cardinal Wolsey had a pomander) in *The Pomander Book*, a facsimile of the original hand-written by Jane Ogle with her own sketches; \$2.50 at the Gallery Shop of the Brooklyn Museum. . . . On the other hand, one of our correspondents writes, "Tiffany and Cartier are always good."

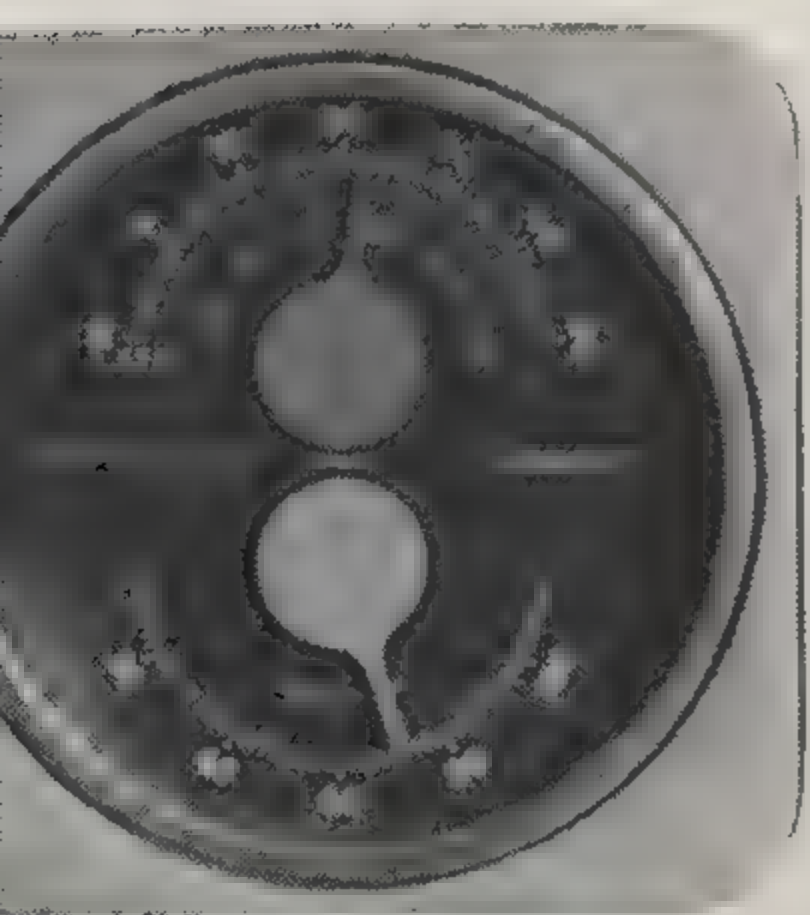
(Continued on page 86)

FASHION TO HAVE, TO GIVE . . . with romance on the side when you wear a short jacket, opposite, of dove-grey suède with natural grey chinchilla collar, cuffs, lining. V-neck pullover of grey cashmere, a silk shirt and stock of black-grey-white stripes. Jacket by Ben Kahn, at Cartier; Gidding-Jenny; I. Magnin. Watch of black and yellow-gold, battery driven, by Piaget. Van Cleef & Arpels. Coif: Maury Hopson. Accessories, next to last page.

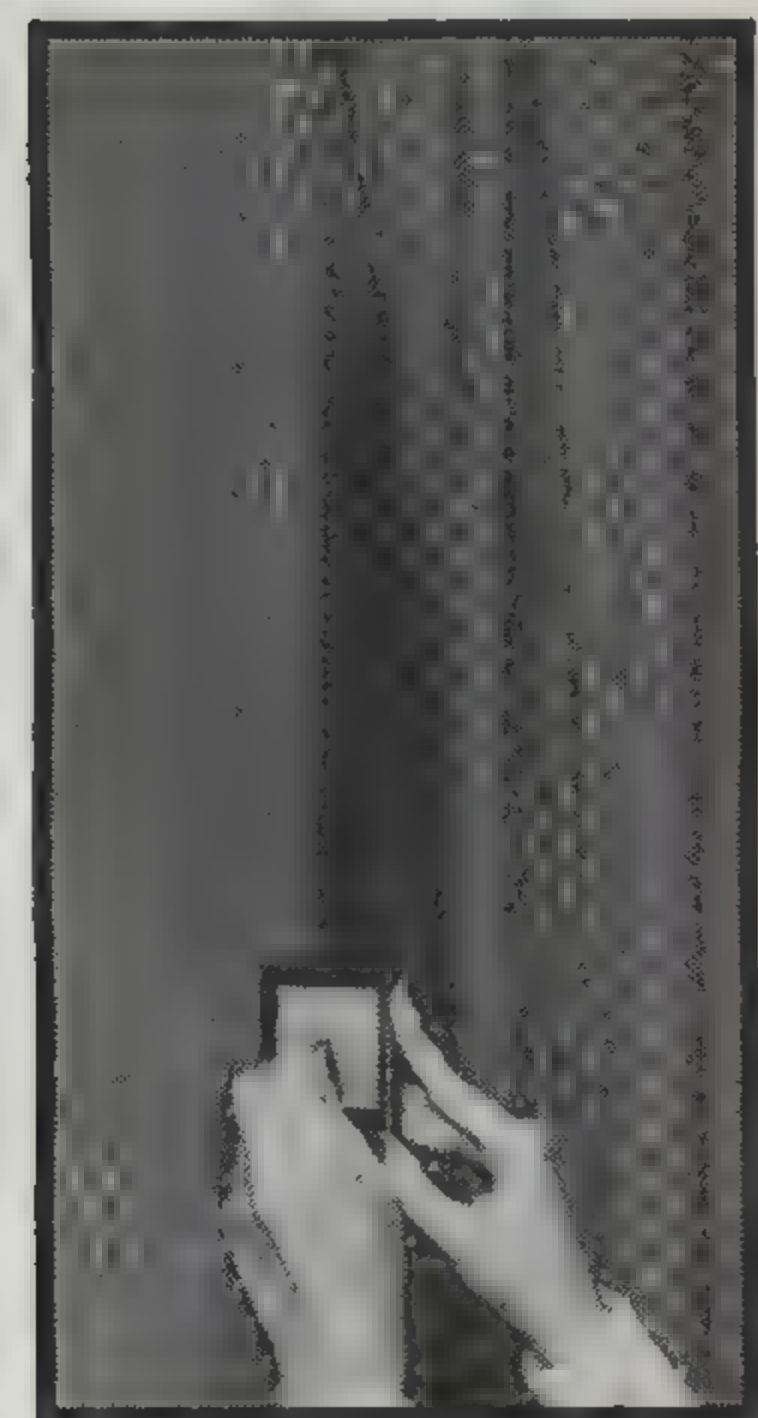




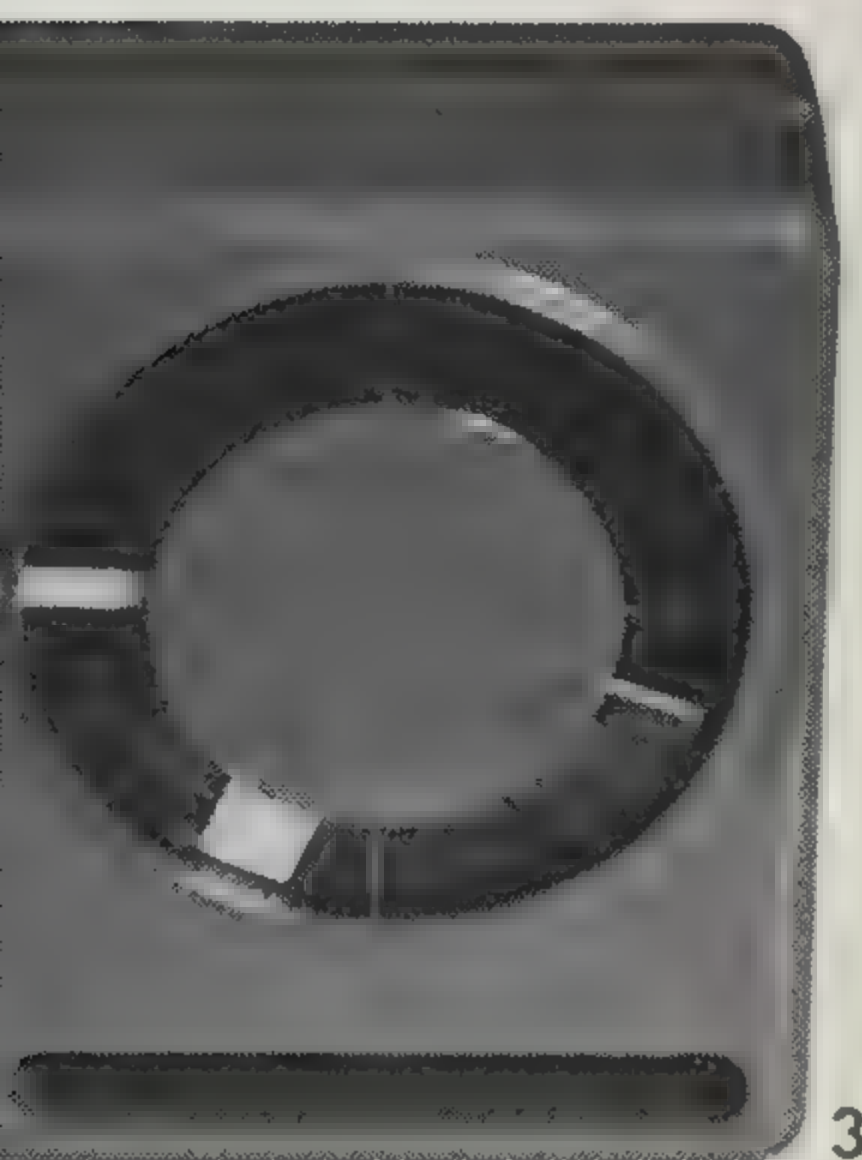
TO GIVE...THE LUXURY OF GOOD PRACTICAL HARDWARE, GADGETS THAT MAKE LIFE RUN A BIT MORE SMOOTHLY AND ATTRACTIVELY



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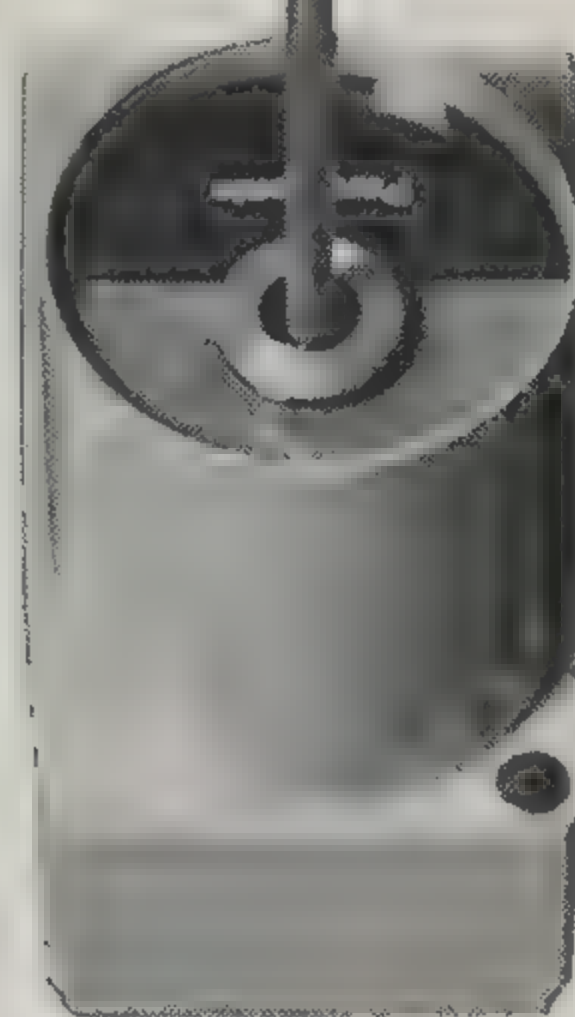
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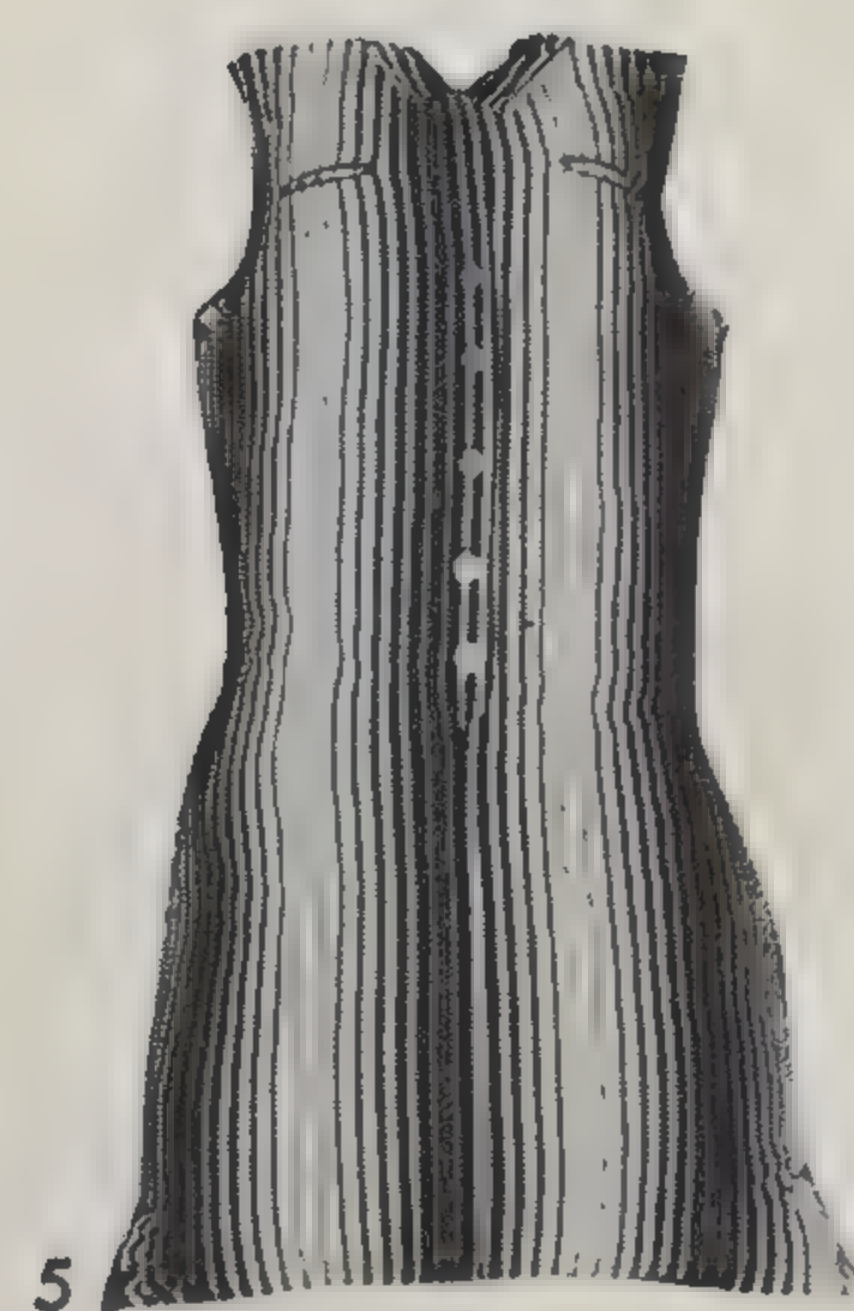
CORKER of a **PANTS SUIT**, left, smooth-running, precise—water-repellent suede cloth in cork color, and just what anyone would want for country, city, shopping in chance-of-showers. Long jacket, straight pants, here with a tattersall shirt, brown cashmere cardigan, brick-tone scarf. Aquanala suit; acrylic, cotton, rayon. About \$130. Saks Fifth Avenue; Swanson's; Balliet's. At B. Wankel & Son, a great browseable hardware store at 1573 3rd Ave., N. Y. C. Accessories, next to last page.

1. Temperature in Fahrenheit and Centigrade, humidity clearly shown in a handsomely housed three-inch square of brushed aluminum. Thermometer-Hygrometer, \$39. At Georg Jensen. . . . 2. Handiest measuring tape. Ruled in inches and centimeters. Black leather case includes metric converter, "Magic-Slate" and stylus for jotting down measurements. \$10. At Mark Cross. . . . 3. Red sandwich travel alarm. Squeeze it for silence. \$40 at Georg Jensen. . . . 4. Bright blue plastic coating on case-hardened steel bicycle chain prevents scratching the bike, is warmer for bare hands. With combination lock, \$14.95. At Hunting World, 16 East 53rd St., N.Y.C. . . . 5. Sharp pencils are the point of Panasonic's neat electric sharpener. \$19.95. At Abercrombie & Fitch. . . . 6. Handiest little gadget around for neatly clipping anything at all from magazines, newspapers. The plastic Clip-It with a curved slicer does the job on paper, but not fingers. Less than a dollar in stationers. . . . 7. Bowmar Electronic calculator (three by five inches) adds, subtracts, multiplies, divides. Full floating decimal point. \$119.95. At Gimbels. . . . 8. Nak-bar is a complete home gym that folds and stores under a single bed; use it a few minutes a day to do a complete work-out devised by crack physical educator Nicholas Kounovsky. The bar, a security Nakmat, instruction booklet, \$57, plus shipping. Nak Gym, 25 W. 56th St., N.Y.C. 10019.

TO GIVE...

WONDERFUL TOYS FOR GROWN-UP PLAY. . . . 1.

A clock that comes in a kit. Those who know swear a child can assemble it. Once working in its clear plastic case, a beauty. \$18. At Georg Jensen. . . . 2. Fabulous silver Mylar box kite, three feet tall, to fly or to hang as sculpture. \$10.50. From Go Fly a Kite, 1613 Second Avenue. . . . 3. Antique reflecting telescope on a brass stand. By Bate of London; circa 1810. \$1,250. At Philip Pfeifer, 900 Madison Avenue. . . . 4. For playing Christopher Robin under—the biggest, most beautiful umbrella of blue, amber, and green canvas duck; wonderful rugged wood handle. \$30. From Bottega Veneta, 655 Madison Avenue. . . . 5. Playclothes, like this stuffed striped housedress (\$40), are pillows by Madelaine Netter, who calls them Stuffies. Bloomingdale's sells them. . . . 6. Games, beautiful objects in repose and fascinating in use. Left to right: French cube puzzle, Le Pentac, \$45. At Bonniers. Computerized dice, \$40. At Georg Jensen. Ziggurat game, \$80. Also at Bonniers.

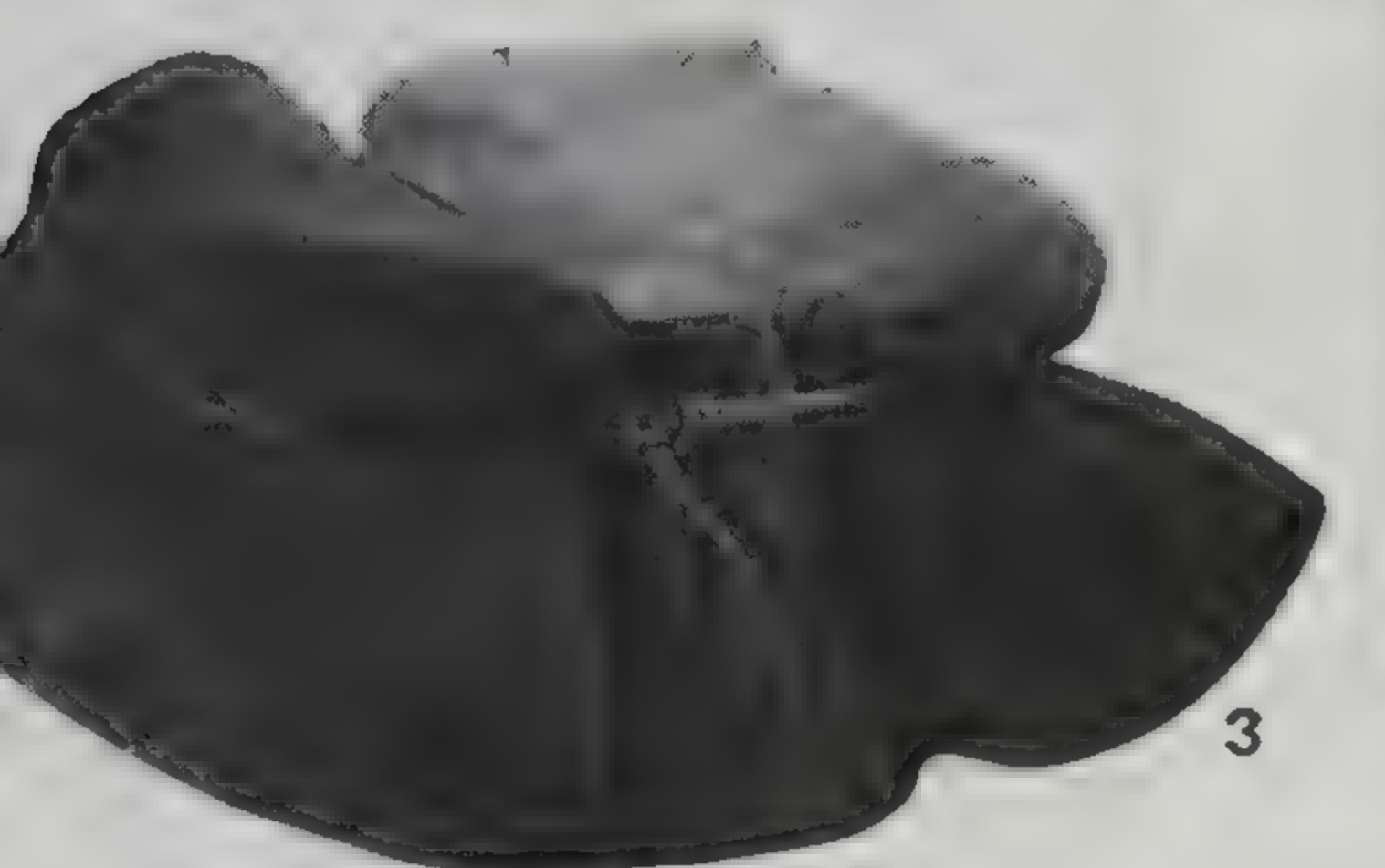
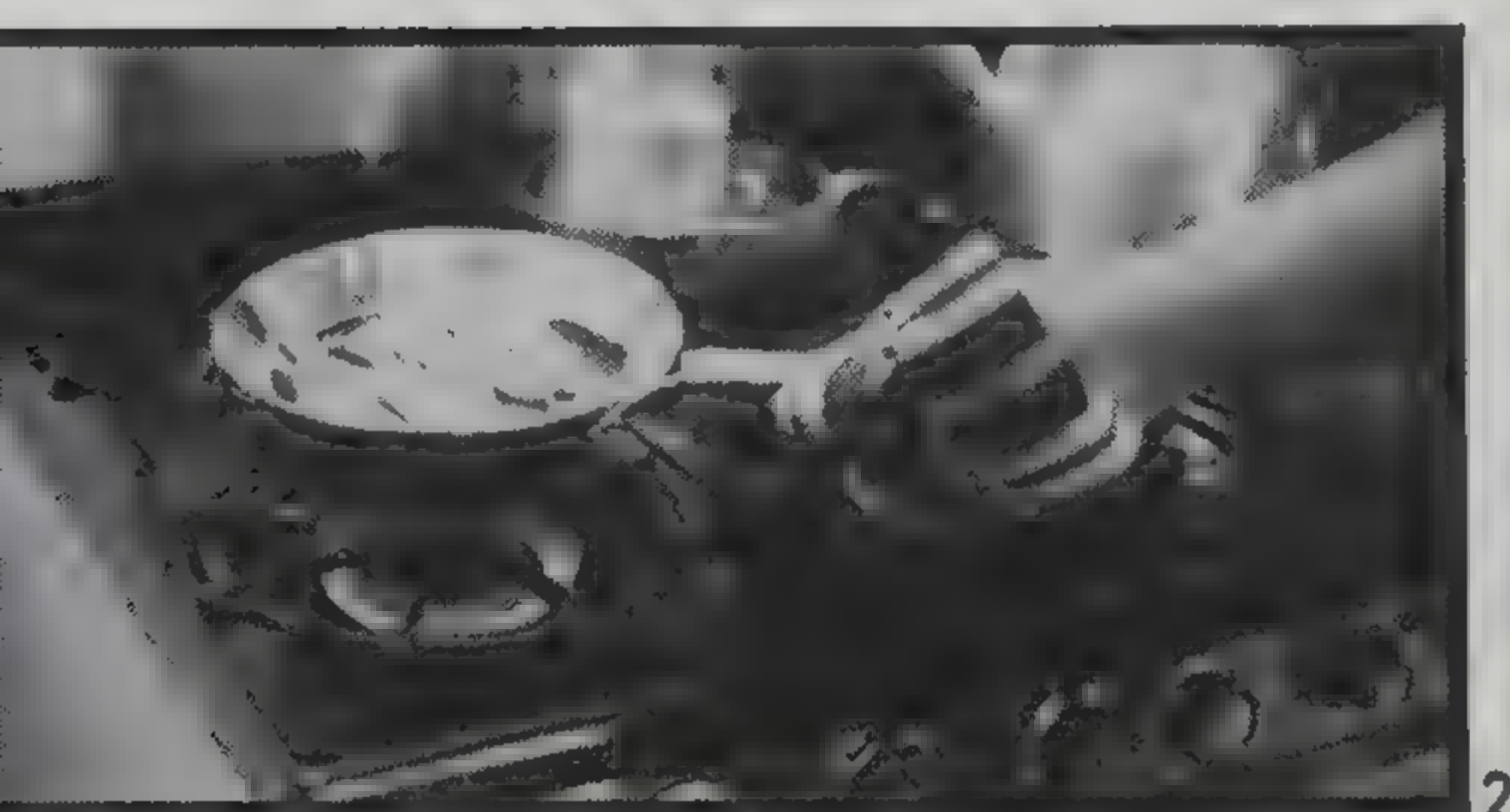
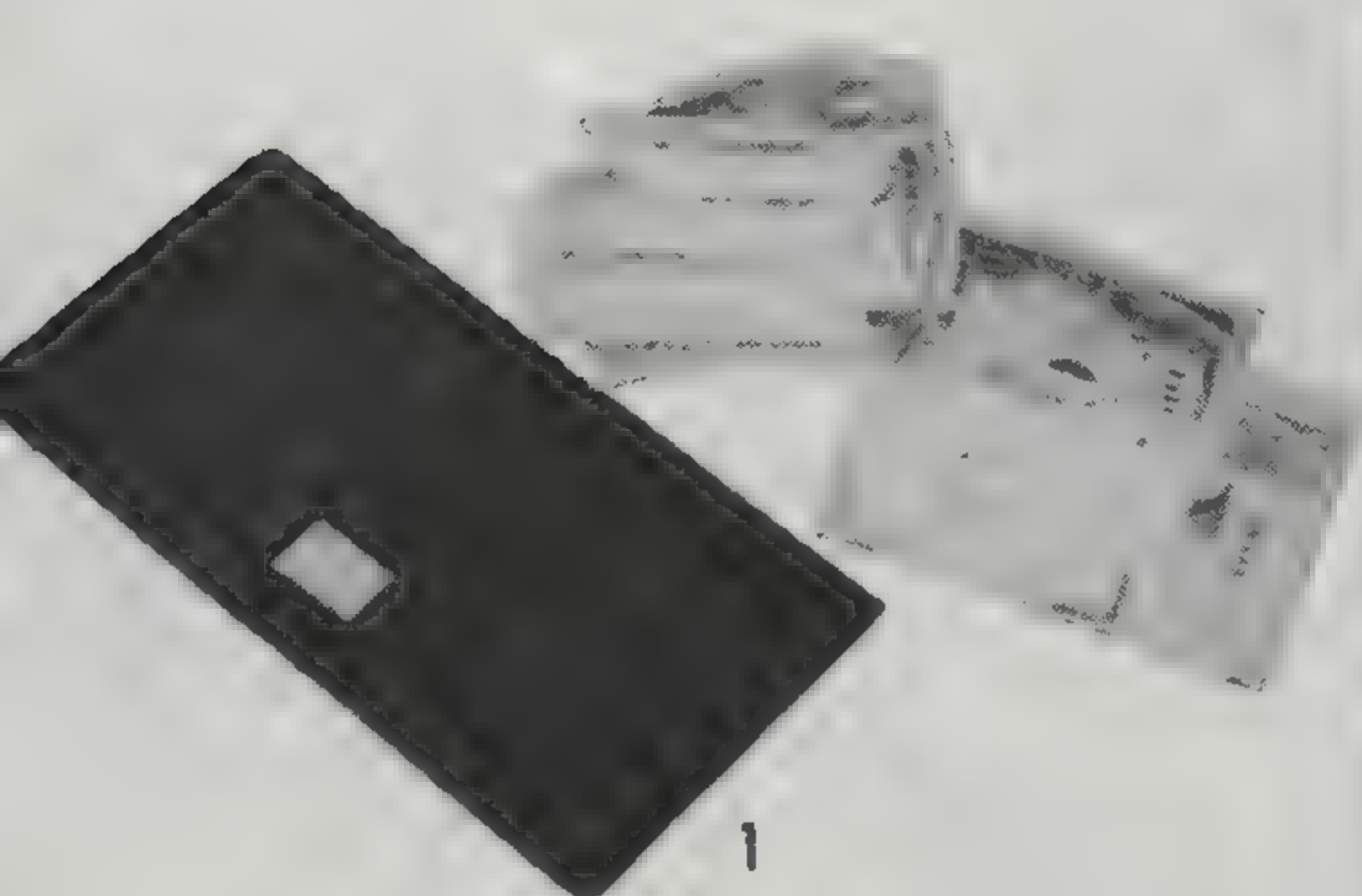


SABLE and a **SHIRT-DRESS**—both blond, right, and spectacular holiday wrappings. The sable coat, light, wrap-py, over an unwaisted shirtdress of heathery beige with a long fringed muffler. Coat of natural blond Russian Crown sable, to order at Maximilian. Dress, Oscar de la Renta, of wool-and-cashmere flannel (Anglo Fabrics). About \$260. At Lord & Taylor; Stanley Korshak. Here, at Childcraft (colorful, playful, learning-ful—with books, records, puzzles, science kits), 150 E. 58th St., N.Y.C. Universal Geneve watch. Accessories, next to last page.

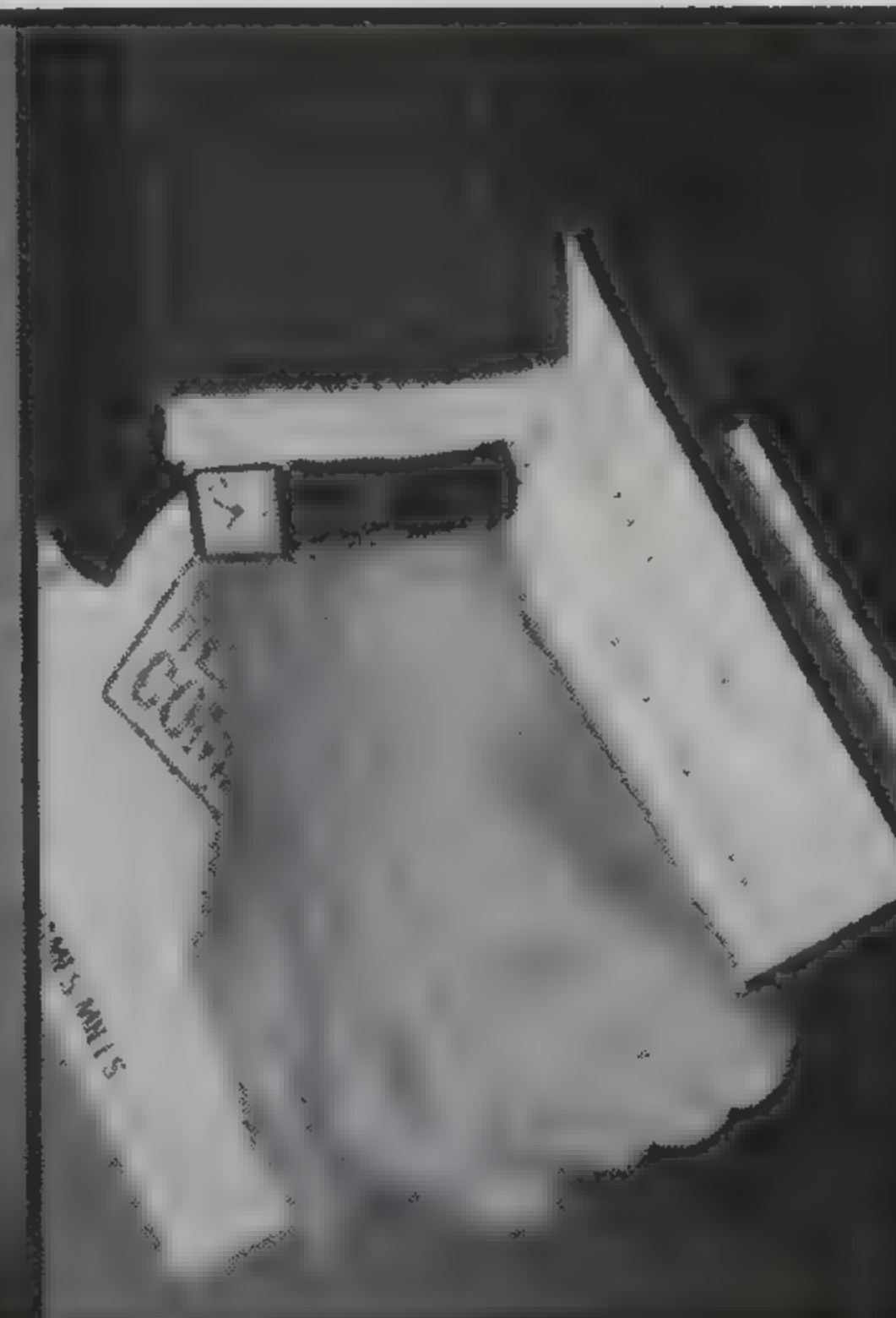




TO GIVE... THE GRAND GESTURE: SOMETHING PRECIOUS,
FINELY CRAFTED, BEAUTIFUL TO USE, QUITE FRANKLY LUXURIOUS . . .

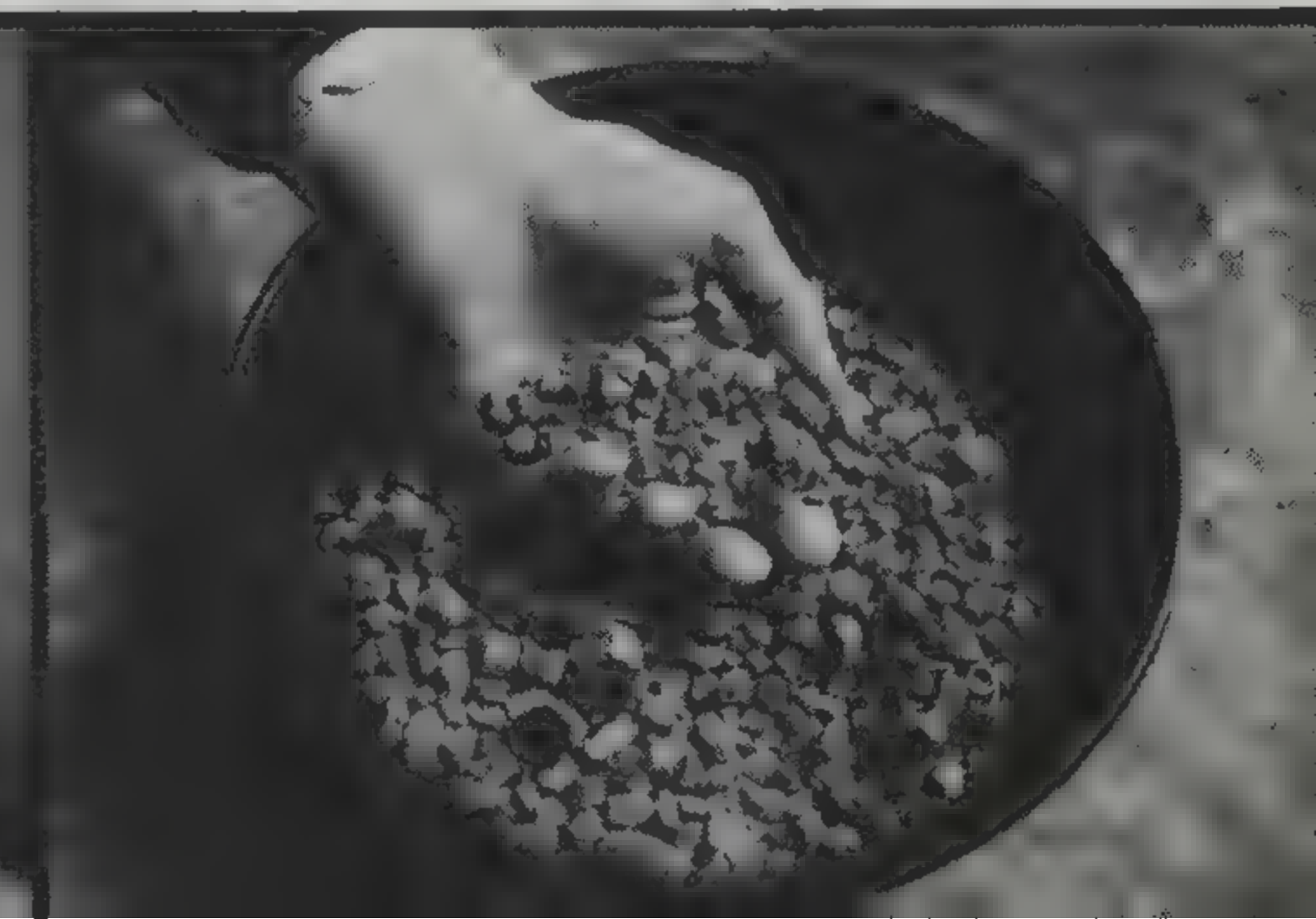
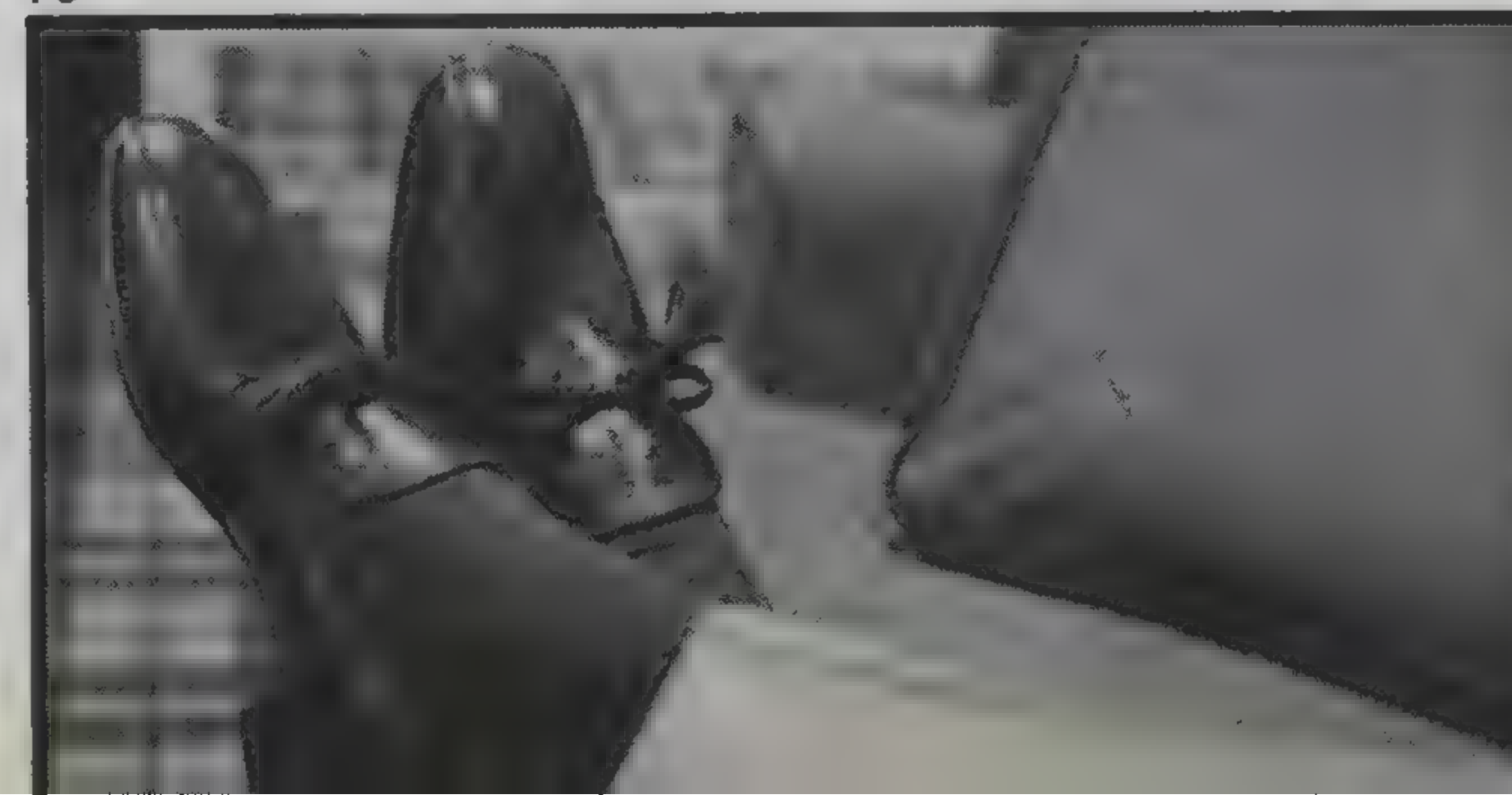


1. Wafer-flat evening wallet of black silk moiré, closed with a square of 14-k. gold. \$65. Mark Cross. . . . 2. Classic copper skillet lined not in tin but sterling silver. About \$90. Bloomingdale's. . . . 3. Bunched chunks of suede-upholstered foam make a love seat. By artist John Chamberlain for Daedalus Concepts. \$2,000. At Leo Castelli Gallery, 420 West Broadway, and at Multiples, Inc., across the country. . . . 4. Antique wood clockmaker's sign, \$750. At Christopher Chodoff, 127 E. 57th St. Subject to prior sale. . . . 5. Royal Oak extra-slim man's watch of hand-finished stainless steel. Automatic movement, date, slate-grey dial, watertight. By Audemars Piguet. \$1,500. At Gübelin; Tiffany. . . . 6. Classic Cartier man's watch in a new 20-micron gold version. \$150. At Bonwit Teller. . . . 7. Satiny little rosewood case to fondle, slides open to reveal a watch. \$130. Van Cleef & Arpels. . . . 8. Royal-blue-enamel-and-sterling butane lighter. \$90. Tiffany. . . . 9. Cigar-band rings of hand-enameled 18-k. gold. Men's and women's sizes. \$175. At Cartier. . . . 10. Gucci's fine Italian hand is behind these luxe new men's loafers. \$65. At Gucci. . . . 11. If all else fails, a handful of rubies, rough stones from Burma. A quarter-pound, about \$5,000. At Astro-Minerals, 155 E. 34th St.



10

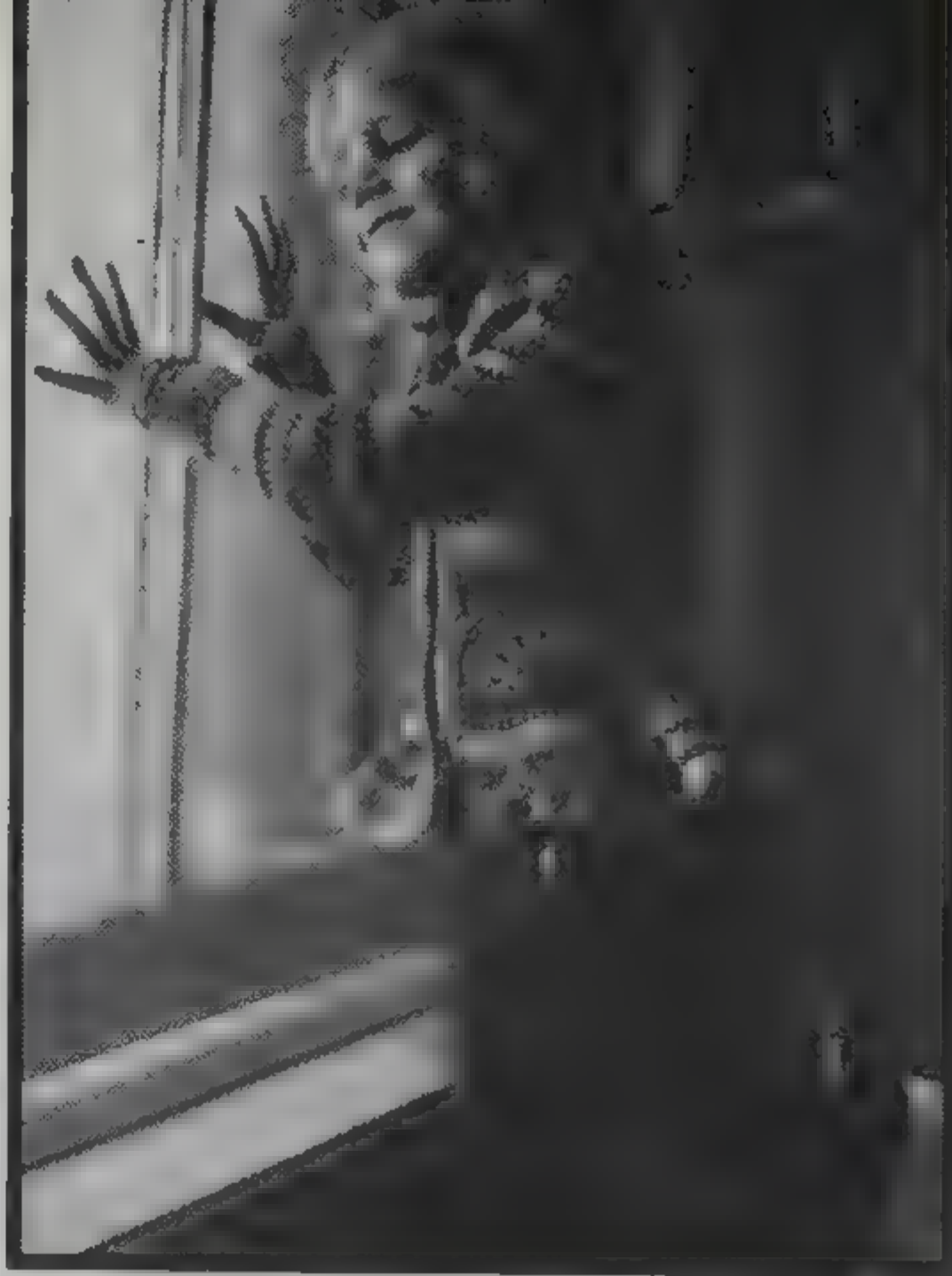
11



STAR-QUALITY SWEATER SUIT, left, shades of pale knit with fluffs of badger flattering the neck and wrists—a real dazzler here in the glass doorway of Bulgari in the Hotel Pierre, New York, where star-quality jewels and watches abound. Coat, hat, skirt, of whipped-creamy mohair streaked in pink and brown; blouse knitted of pink silk-and-wool with mohair edges. Suit and hat by Adolfo; both at Saks Fifth Avenue. Accessory information next to last page of this issue.



1



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6



TO GIVE TO A CHILD THE JOY
OF GIVING AT CHRISTMAS IS TO ADD TO
A CHILD'S DELIGHT



8



11



9



12



10



13



IN BRIGHT COLORS,

whimsy—new things for kids this year. . . .

1. Multicolor crocheted afghan sweater, \$24; matching hat, \$8. Infant sizes. By Wendy, at Wendy's Store, 1046 Madison Avenue. . . .

2. Rainbow-striped crochet-and-knit sweater. Size 1 (\$24) to size 12 (\$75). By Wendy, at Wendy's Store. . . . 3. Vivid glazed color on a ten-inch bread doll by Joseph Bevacqua. \$12. At Serendipity III, 225 East 60th Street. . . .

4. White T-shirt with a reindeer, fire chief, or cowboys on the front. \$2. At Wendy's Store. . . . 5. Raggedy Ann and Andy in patchwork. Two-and-a-half-feet tall. \$20 each. At Serendipity III. . . . 6. *Un, deux, trois*, up to *dix*. Size in French printed on the front of a white T-shirt. \$6. Pink, green, purple—some of the colors the T-shirt with ruffled pinafore sleeves comes in. \$8. Both, at Wendy's Store. . . .

7. Blue T-shirt painted with white clouds. Three months to four years, \$6; up to twelve years, \$8. By Ruby for Wendy's Store. . . .

8. Red whale in a blue sea on a white T-shirt. \$5.50. Three months to ten years. Ruby for Wendy's Store. . . . 9. This way to the Cookies T-shirt. Infant to size 8, \$5. By Amelia Johnson for Stone Free Kids, 243 Columbus Avenue. . . .

10. In brilliant colors, Number 2 T-shirt. Sizes three months to ten years. \$4. Ruby for Wendy's Store. . . . 11. Blue satin and Burgundy satin reversible jacket with a bird on the back. From Mexico. Sizes 1 to 4. \$12. At Stone Free Kids. . . .

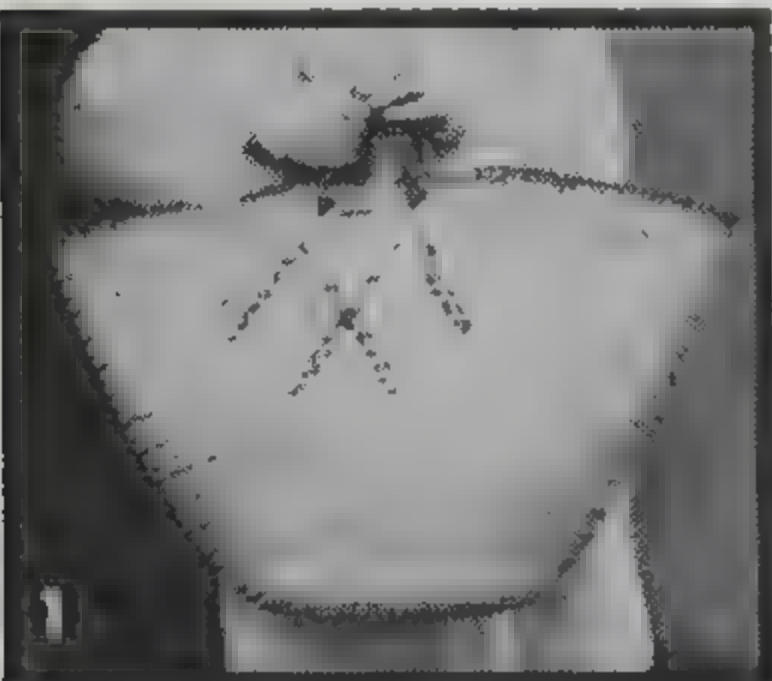
12. Orange or yellow 3-speed Doniselli boy's bike. \$69.95. Stuyvesant Bicycles, 10 East 13th St. . . . 13. Hand-knit sweater vest by Gita. Six months to eight years, \$10 to \$18. Puckered Indian tie-dyed Indian silk shirt in orange, green, and yellow. Sizes two to six, \$18. Both, at Wendy's Store. . . .

14. Multicolor appliqué embroidered shirt-jacket made by the Seminole Indians. Sizes two to eight, \$18. At Stone Free Kids. . . .



14

TO GIVE...WARM, NATURAL LIVING THINGS



To give with love: living things that return love. . . .

First, a present for yourself to carry them off in. 1. Big Egyptian palm-fi-

ber basket holds up to 200 pounds. \$14. At La Tienda, 251 E. 52nd St. . . . 2. and 4. A

furry kitten, a warm puppy, just two of those waiting for adoption at the Animal Medical Shelter, 510 E. 62nd St. Be sure you know they go to someone who will want them. . . . 3. Life

in miniature, bonsai trees from two inches up. From \$12. Japan Art Co., 690 Madison Ave. . . . 5. A dog that needs no walking. Paper

sculpture by Jean Srebnick. \$3. The Museum of Modern Art, 15 W. 53rd St. . . . 6. A gar-

den full of seeds, bulbs, and trees at bargain rates. Notable buy: Christmas trees in pots to

live in the garden for years to come. Farm & Garden Nursery, 116 Reade St., N.Y. . . . 7. A

whole environment under glass is the lure of terraria. This one, created by LoGuidice Gallery, 59 Wooster St. . . . Fauna for collectors: porcelain sculptures, works of art such as

Gunther Granget's limited edition North American birds for Hutschenreuther (Altman's); Boehm's new limited edition Brown Pelican;

Cybis Porcelain's newest unlimited edition, Raffles, a raccoon (\$135, Bonwit Teller).



3



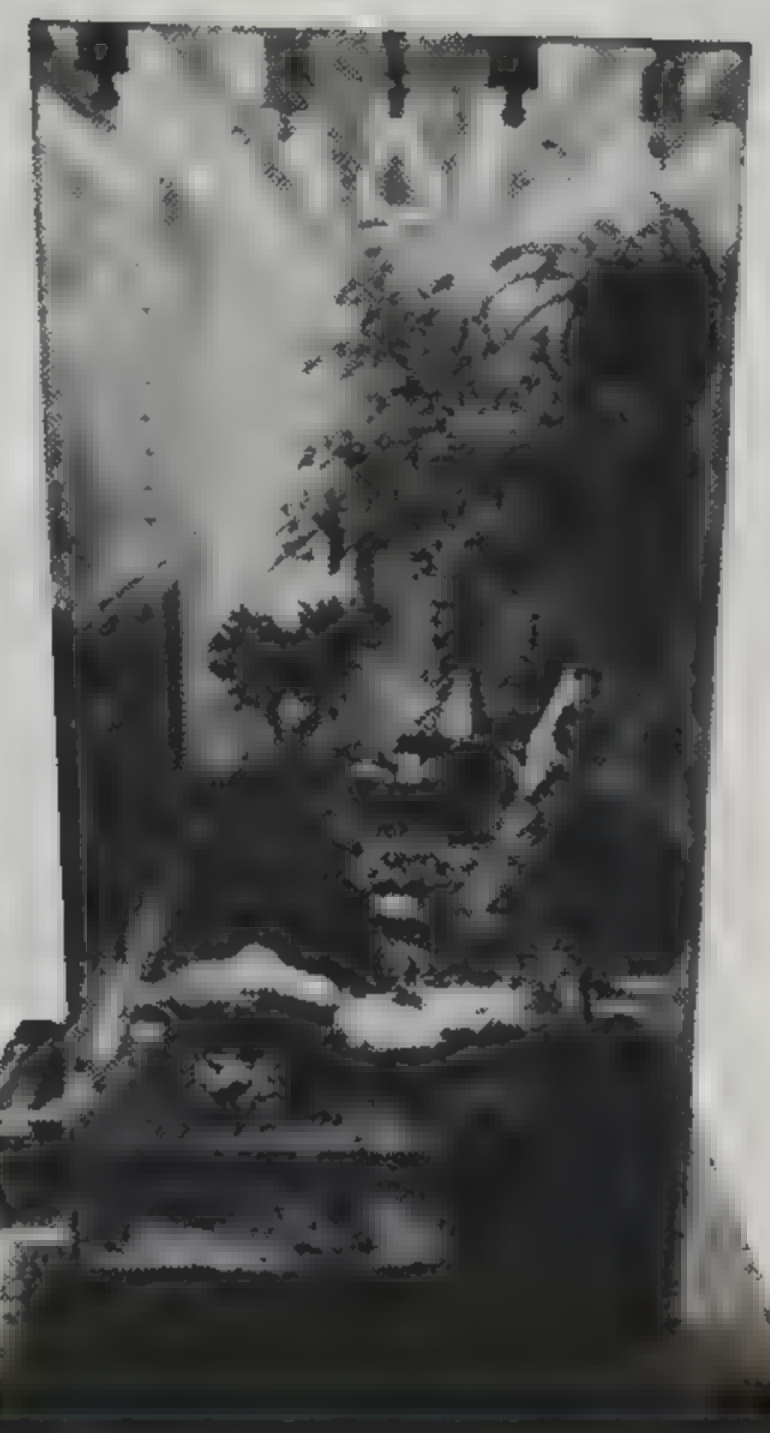
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7

ALIVewithGLITTER,

a long, shirty sweater-dress of sparkling knit. Have it, give it, wear it for holiday evenings with—among other fascinations—the Dog game, opposite. The dress, open here on more glitter—a silvery chain, crystal and pearly beads. Don Breitinger for Harold Levine, of rayon and metallic threads (Ross-Zeldin fabric), knitted in America. About \$165 at Lord & Taylor; Montaldo's; Burdine's; Hudson's; Lou Lattimore. Accessories, next to last page. François of Kenneth coif.

BOB STONE





T

O GIVE . . . SOMETHING SPLENDIDLY ADAPTED TO MANY USES,
OR PERFECTLY SUITED TO A SPECIAL PURPOSE . . . A BASKET, A PRETTY CUP FOR
EVERY NEED, A GLOVE FOR EVERY HAND, AND STOCKING STUFFERS



1. Good-looking stools of woven straw from India have many uses in anybody's scheme of things. Fifteen inches in diameter and in height, they make handy extra seating, telephone tables, pedestals for plants, what-have-you. About \$9 at the United Nations Gift Center, 45th Street at First Avenue. Here, too, folk arts and crafts from all over the world. A good place to know about since it's open, even on Sundays, from 9:30 A.M. to 5:30 P.M. . . . 2. Octagonal cup, under four inches tall, of pewter. Among other things, perfect for keeping a dozen bright Pentel pens at hand (these are a great present in themselves, about \$7 a dozen). Cup, by Gorham, about \$10. . . . 3. Paul Revere reproduction cup in sterling silver, beautiful holder for a clutch of handmade Tilbury toothbrushes of ivory-color pure bone, natural boar bristles. \$3.50 each at Caswell-Massey. Cup, by Lunt, \$45. . . . 4. Little sterling double jigger, just over two inches tall. Pretty organizer for ultra-fine Japanese makeup. Brushes, \$1.50 and up; Kryolan paint-box of creamy, brilliant makeup, \$8. Both at the Make-Up Center, 150 West 55th Street. Cup, by Reed & Barton, about \$9. . . . 5. Sterling mint julep cup might hold thin Italian breadsticks. Just over four inches tall; is by International Sterling. \$50. . . . 6. Silver-plated tumbler is the perfect size for holding a good supply of Q-Tips on the bathroom shelf. By Oneida. \$3.50. . . . 7. Just the right glove. Left to right: Shooting glove in sheepskin, \$25. Mark Cross. . . . Disposable green plastic gloves, 20c a pair. Pearl Paint, 308 Canal Street, N.Y.C. . . . Fur mitten with leather palm. By Roger Faré, to order at Saks Fifth Avenue. . . . Asbestos-lined cooking mitt, \$3. Lexington Hardware, 797 Lexington Avenue. . . . Roll-down long grey ribbed-knit glove, \$15. By Brosseau, at Saks Fifth Avenue. . . . Gauntlet painting glove, 99c. Pearl Paint. . . . Driving glove of beige-and-brown knit and leather. By Roger Faré, to order at Saks Fifth Avenue. . . . Isotoner gardening glove in green-and-white gingham check with leather palm detail, \$12.50. By Aris at Bergdorf Goodman.

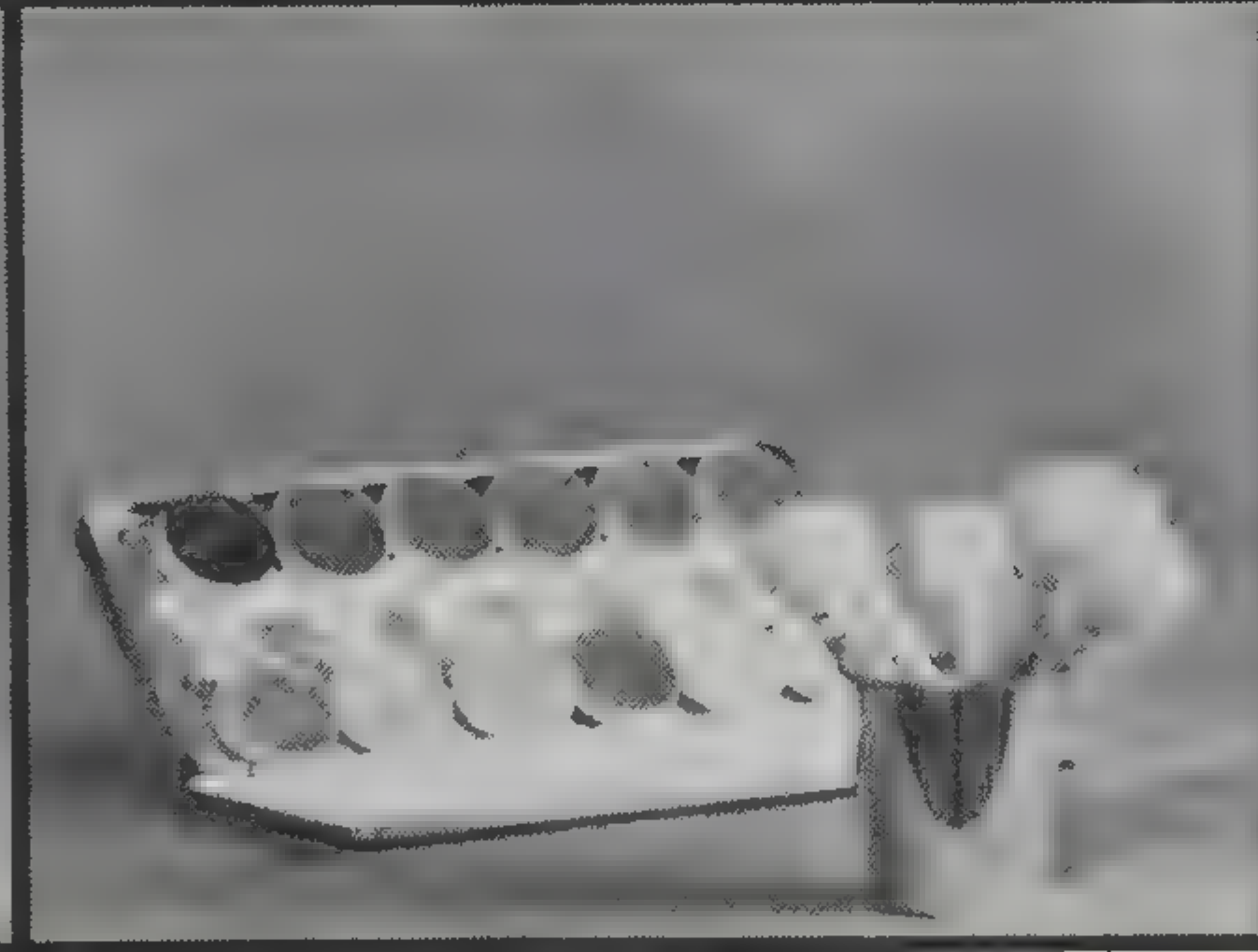
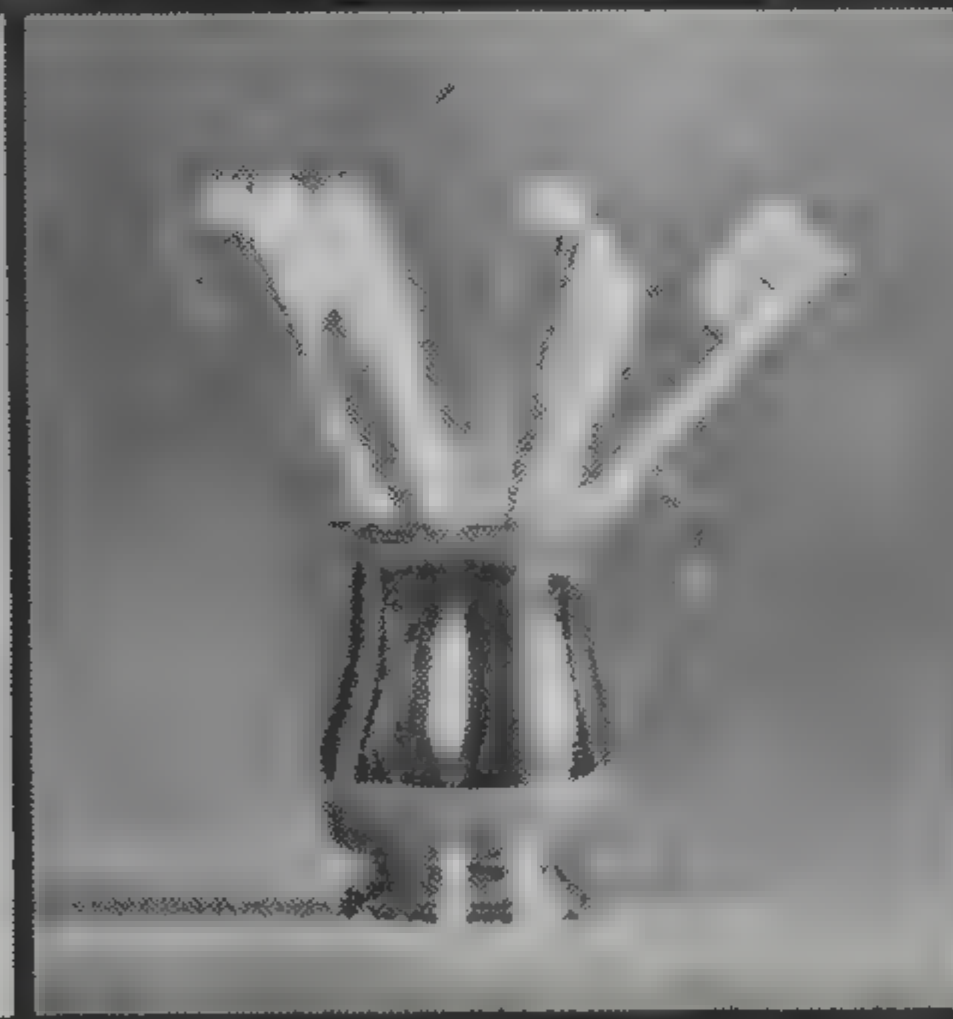
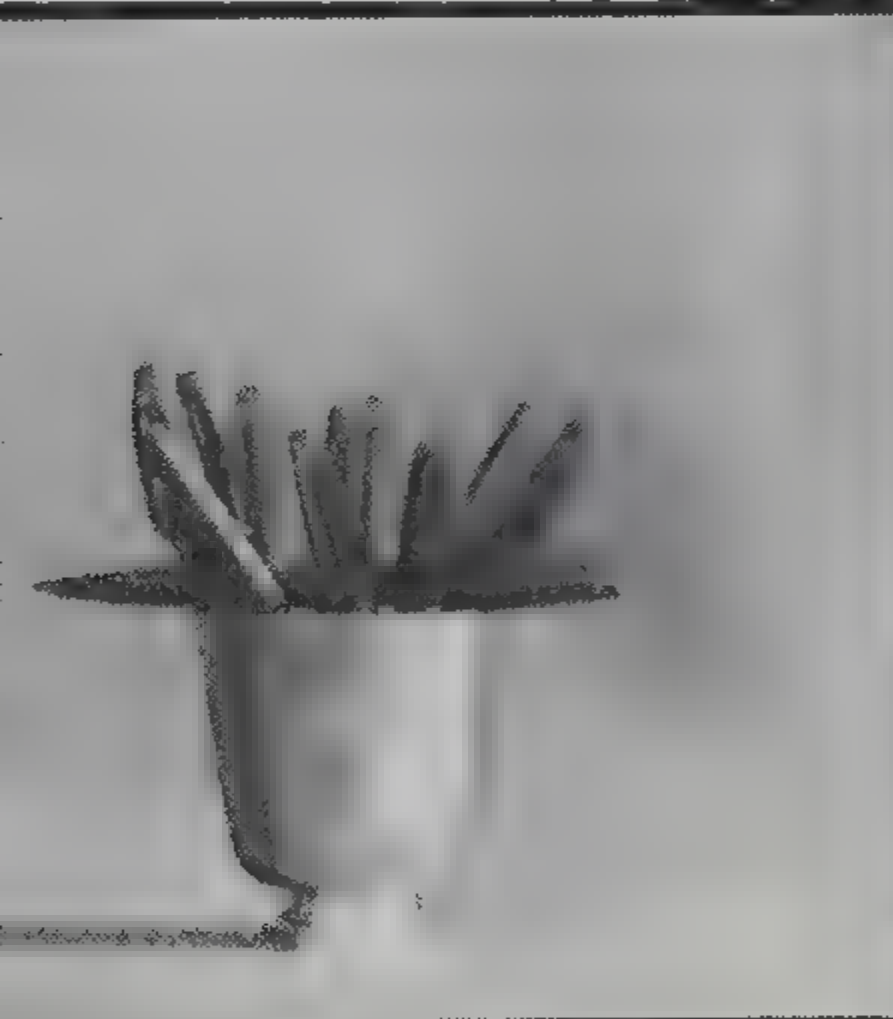
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SEARCHING for the present perfect, wearing some, too—the furry jacket, a big hit in this year of jackets; just slipping into it makes something glamorous happen. Pearl-grey quilted angora, edgings of natural silver fox, natural grey squirrel lining. Grey crêpe-satin shirt, grey-and-white tattersall pants. (Where the search is on—Rizzoli's, 712 Fifth Ave., N.Y.C., open evenings for finds in books, records.) Jacket, to order at Maximilian. Maury Hopson coif. Accessories, page 135.

BOB STONE



TO GIVE . . .

(Continued from page 72)

MUSIC HATH CHARMS. To soothe the savage beast at your house: "Symphonies and Fanfares for the King's Supper," the king being Louis XIV for whom music was "part of the décor," in this case both gala and magnifique with sackbutts, crumhorns, harpsichord, et al. . . . Sweet and gentle: "Piano Rags by Scott Joplin," his first tune dated 1899—all played by that rocketing star, Joshua Rifkin. . . . Henry Purcell's "Sonata for Trumpet and Strings," "The Virtuous Wife," "The Gordian Knot Untied," "Pieces for Harpsichord"—faintly flippant and wildly delighting stuff from this "overworked genius" caught between late Renaissance and Mozart. . . . "Music of Shakespeare's Time"—do not be put off by the banal title till you've heard the lutes, viols, and virginals; this is pop music from a very pop era. Irresistible. . . . Not new but still way out—John Cage's "Concerto for Prepared Piano and Orchestra" with Lukas Foss's "Baroque Variations". . . . All of these on the Nonesuch label than which there is no other such; get their catalogue. . . . Rough-tough smash: the sound track for *A Clockwork Orange* by Warner Bros.

COLLECTORS' CATALOGUES: Know the recipient and joy abounds. Two stunners this year: *Chinese Calligraphy* from the Philadelphia Museum of Art, P.O. Box 7646, Philadelphia, Pa. 19101; the hardbound edition is \$15. And from London's British Museum, the almost sinfully dazzling paperback on the Tutankhamun show, \$1.87 plus postage. To get this you have to know a shopper in London; cable right away. . . . Then there's the *Catalogue of Catalogues* published by Random House. About \$5. . . . For all manner of buffs Christie, Manson & Woods (U.S.A.), 867 Madison Ave., N.Y.C., has 58 varieties, among them *English and Continental Furniture, Rugs and Carpets, Works of Art*, \$70 or, with price lists, \$90. Or *Steam Models, locomotive and other models*, \$5 or, with price list, \$7. . . . Also from Christie's—their *Review of the Season 1972*, \$17.50 postpaid. "A lavishly illustrated record of the best sales of the year with comments on the provenance and circumstances of the main objects that passed under the hammer." . . . From Sotheby Parke Bernet, a year's subscription to their (Continued on page 88)



VOGUE PATTERN 7921

VOGUE PATTERN 8305



IN THE SPIRIT . . . EVENINGS IN SOMETHING SOFT AND PALE

VOGUE PATTERNS . . . To be far from the throng and holiday hoopla is pure joy—and you want to look sensational in a very quiet, very private way, wearing . . . a short silky ivory wrap, above, with shawl collar and sash. Vogue Pattern 7921; N. Erlanger Blumgart fabric of Qiana nylon. Altman's; Krauss, New Orleans; Amluxen, Minn. Soft blue knit caftan to the floor, right, slit up to there. Vogue Pattern 8305; Held Fabrics angora-lamb's-wool-nylon. Altman's; J. W. Robinson. Coifs, Rick Gillette. Pattern details, 12. Accessories, next to last page.



TO GIVE . . .

(Continued from page 86)

paintings, drawings, modern sculpture catalogue; via third-class mail, \$65; with prices, \$95. Write to 980 Madison Ave., N.Y.C.

BOOKS DO FURNISH A MIND. Off-beaters in a grand old category include now the new supplement to that everlasting joy the *Oxford English Dictionary*; order now for \$50. If your book lover lacks the original 13 vols, consider that package for \$300. . . . For a literate TV fan in the old flicks groove, *The Filmgoers Companion* by Leslie Halliwell; order now in hard cover, 5 quid from Hatchard's, 187 Piccadilly, London W1; soft cover, £1. As the British say, "there is quite simply nothing like it." . . . A new French-English plus Franglais dictionary, *Harrap's New Standard French and English Dictionary*, like no other. \$50 to Scribner's now for January delivery and worth the wait; just write a note explaining it all in "the liquid clarity of French" or your own best language. Like English. . . . For a nice little old lady or a green-teenager, half a dozen of the Rex Stout-Nero Wolfe mysteries now reissued in paperback and absolutely swell. . . . To the forensic: *The Great Riots of New York, 1712-1873*; Dover, \$3. . . . A bonanza of Americana, *Treasury of American Design*, the superb illustration and documentation of all objects—eggbeaters to furniture—originally assembled by WPA artists during the Depression, published now by Abrams; \$42.50 until Jan. 1. Chocked with oddities, surprises; one can learn, for instance, that what seemed to be an English Récamier sofa is, in fact, a "Grecian" sofa inspired by Adam. . . . Or shock your sister with Lois Gould's *Necessary Objects*.

STOCKING STUFFERS, KID STUFF, AND OTHER NONSENSE GOODIES: Buy man or boy who's hung up on TV sports a 24" x 42" bath towel with all the team names, Bills, Jets, etc., thereon. \$3.29 from Miles Kimball, 41 West 8th Ave., Oshkosh, Wis. 54901. . . . Stash the little kids' stockings with finger puppets, 40c each for an owl with sequin eyes, a cat, horse, cow. Give a Punch and Judy kit, the makings of two hand puppets and a stage for \$4. Replica of an Indian head penny on a key chain, \$1.50. Kit for stringing together and dressing a pink-cheeked wooden doll: \$5.50. All these last four (Continued on page 126)



VOGUE PATTERN 7921

VOGUE PATTERN 8463

IN THE SPIRIT . . .

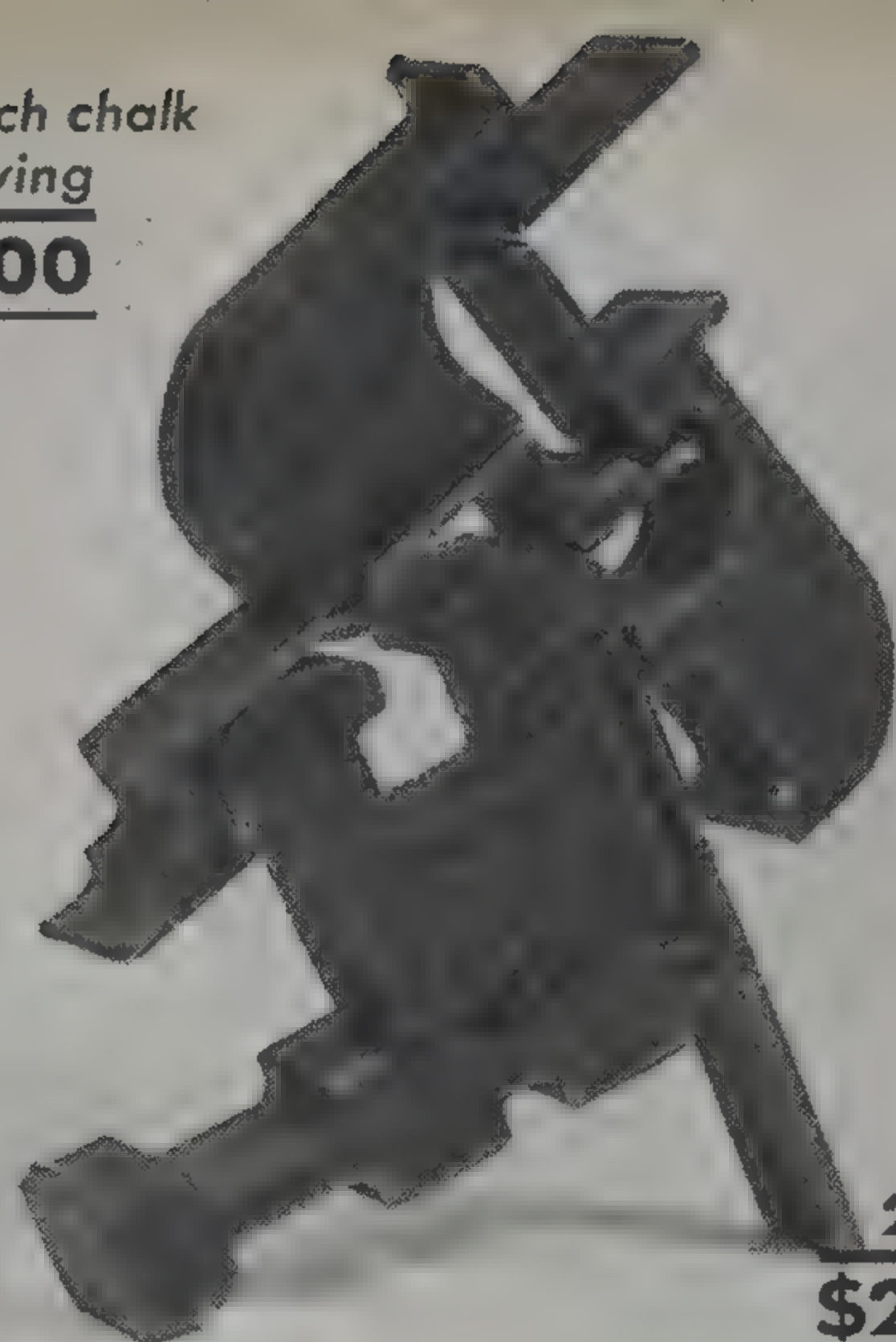
THE BROWN VELVET WRAP,
IVORY PYJAMAS

VOGUE PATTERNS The luxe of quilted brown velvet, this page, the same Vogue Pattern 7921 you saw on page 86. Crompton fabric of rayon (quilted for us by Aristocrat Embroidery). Altman's; The Bon Marche. Drawstring-waist tunic and pants, right—perfect to curl up in and read for the zillionth time that outrageously romantic letter he sent you. Vogue Pattern 8463. N. Erlanger Blumgart fabric of Qiana nylon. Altman's; Krauss, New Orleans; Amluxen, Minn. François of Kenneth coifs. Pattern details, 12. Accessories, 135.



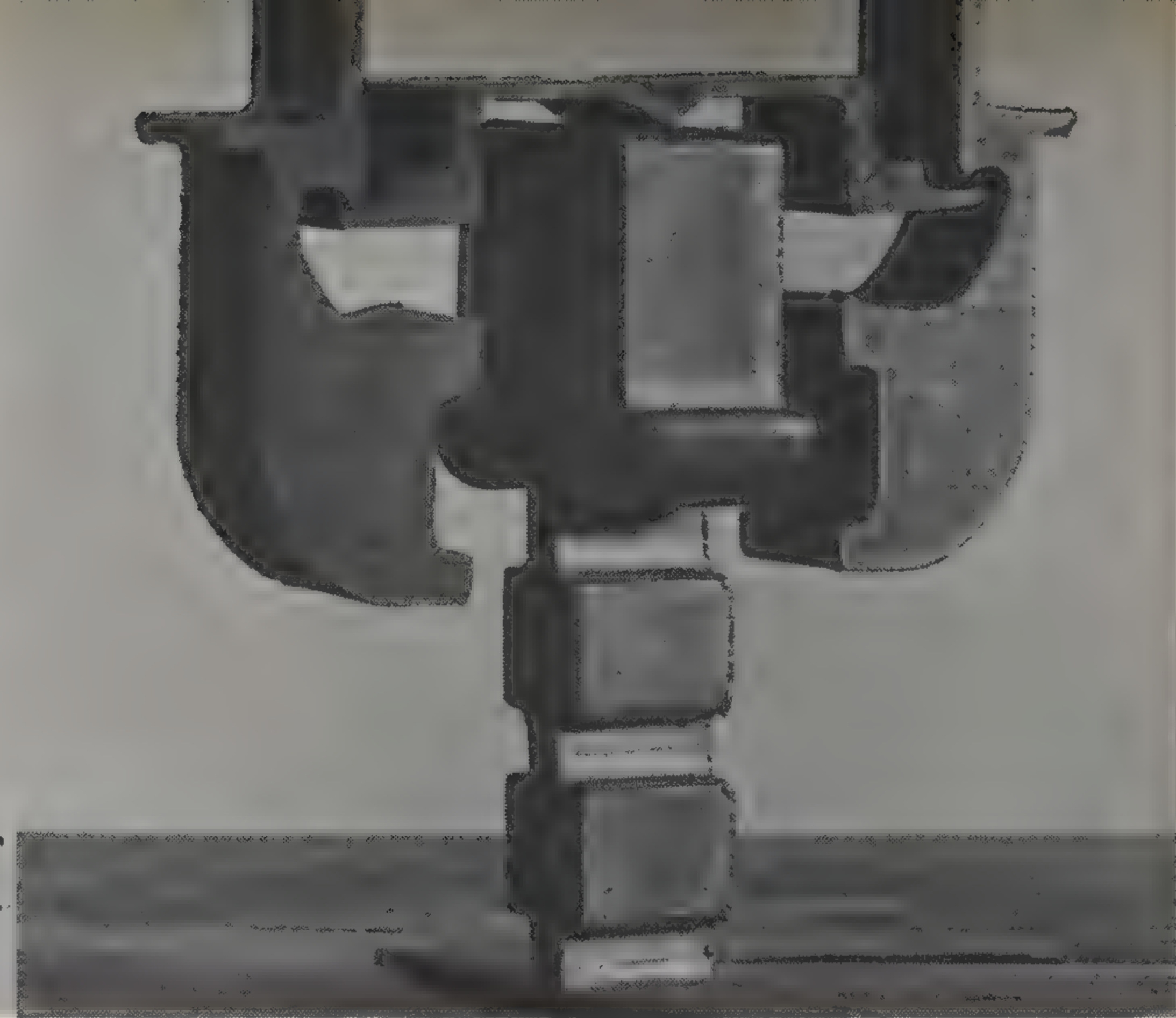


1.
French chalk
drawing
\$400



2.
\$210

Two variations, above and right, for a movable sculpture by Mark di Suvero



3.
Eighteenth-century wood sculpture from India
\$240



more ART than money

Thirty-one good buys for collectors by Barbara Rose

Instead of the parochial trading post of not so long ago, today's art market is a vast international bazaar, filled with objects from every culture, period, and style. Another change: although the popular press has not yet focused on it, there is a growing discrepancy between the sky-high prices demanded for contemporary works and the relatively reasonable price scale of art from other cultures and times.

Today, increased travel and communication have brought a new influx of art objects from the Middle East and the Orient. At the same time that we are beginning to enlarge our tastes to include the art of exotic, distant, non-Western cultures, we are also more ready than ever before to acknowledge the esthetic quality of the so-called minor arts—drawing, graphics, photography, and the crafts. And it is on these less publicized unique objects that I have chosen to concentrate. The reason is simple; they seem a better value on comparison.

Our familiar Western culture, too, can be an adventure for those ready to rummage through the treasure chest of art history. One surprise, for example, is that you can buy a hand-colored engraving of a view of Stockholm by a sixteenth-century artist named Hogenberg for less than (Continued on page 136)



1. Mid-eighteenth-century nude figure drawing, in red chalk on paper, 22" x 16". Attributed to Edmé Bouchardon. \$400, framed; available from Lucien Goldschmidt, Inc.
2. Mark di Suvero's movable sculpture of five torch-cut steel plates—together about 10" high—can be

arranged in various configurations. This Gemini multiple, \$210 from Noah Goldowsky Gallery.

3. Indian architectural sculpture of carved wood, 15" tall. This eighteenth-century piece, \$240 at Art Asia Inc.
4. Studies for the painting "l'Eté" by Pierre Puvis de Chavannes, sketched on both sides of one page. At the H. Shickman Gallery for \$1,300.

5. Oriental nineteenth-century Tantric diagram, watercolor on paper, 7" x 9". At Kornblee Gallery, \$125, framed.

6. "Cityscape," a gouache on paper (9" x 12") by John Button; \$400 at the Kornblee Gallery.

7. A secret society mask from the Pende tribe in the Congo, made of wood with strong elements of terracotta and polychrome. Available from Pace Editions Inc. for \$500.

8. "250" by Tom Holland in epoxy

paint on fiber glass, 9½" x 45¾", 1972; \$800 at Lawrence Rubin Gallery.

9. Folk tapestry woven in India in the nineteenth century; \$450, framed, at Pace Editions Inc.

10. An original poster, "Quinquina Opéra," 13" x 9½", done by Jacques Villon in 1899; \$1,100 at Lucien Goldschmidt, Inc.

11. A 1970 silkscreen, 43" x 33"—fifth in a series entitled "Changes"—by Jack Youngerman; \$175 from Pace Editions Inc.

12. A hand-colored engraving of a view of Stockholm (14" x 19") done by Franz Hogenberg as an illustration for a 1572 German book. At M. Glueckselig & Son for \$150.

13. "Golden Tondo 1972," by Ilya Bolotowsky, in acrylic on canvas, 11¾" diameter; \$500 at Grace Borgenicht Gallery (More, next page)



4.
Two sketches on one paper (front and back) by Puvis de Chavannes
\$1,300

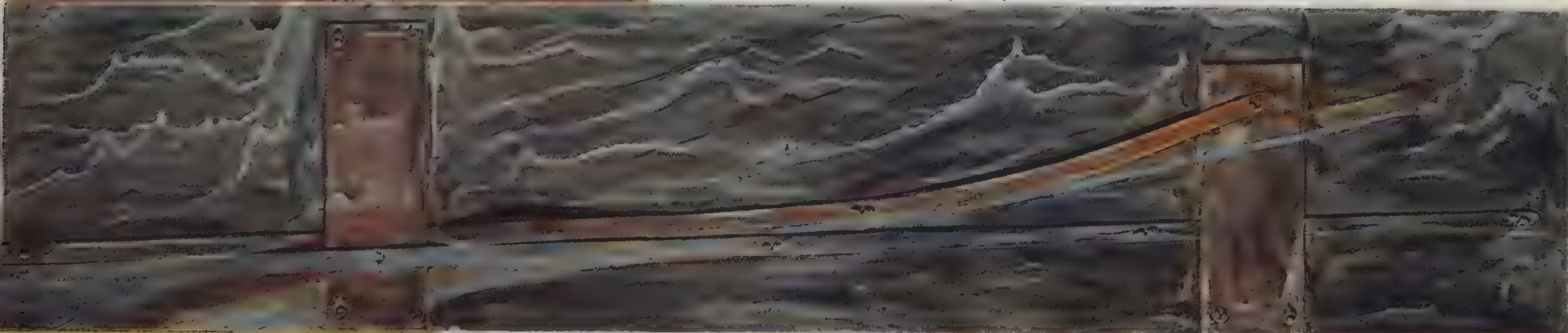


5.
Tantric diagram
\$125

John Button gouache 6.
\$400

7.
Congo mask
\$500

\$800
Acrylic by Tom Holland 8.



10. Jacques Villon poster
\$1,100

Sixteenth-century engraving 12.

Jack Youngerman silkscreen 11.
\$175



13.
Acrylic by
Ilya
Bolotowsky
\$500





\$2,000

17. Acrylic by Ludwig Sander



\$45

Japanese woodcut 19.



15.
Sixteenth-century bronze Buddha
\$180



14.
Friedel Dzubas
oil painting
\$750



16. Edward Avedisian acrylic
\$950

\$300
Eighteenth-century miniature from India 18.



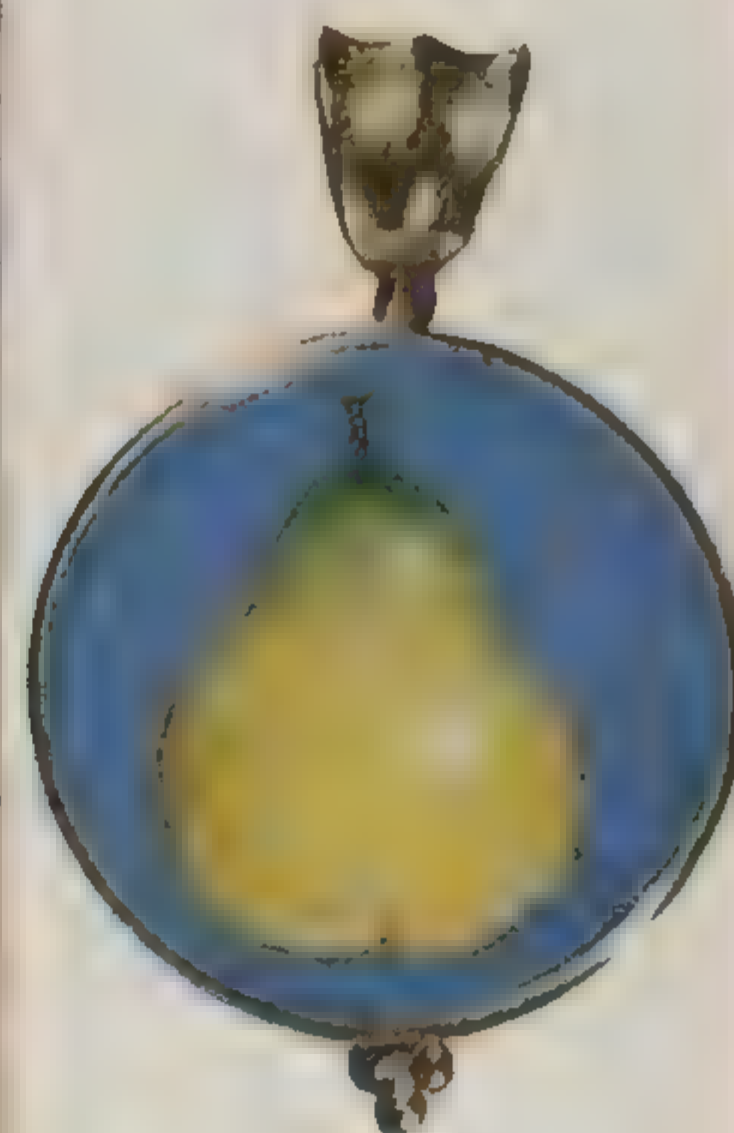
\$1,250

20. Darby Bannard acrylic



\$450

Watercolor by Jean Xceron 22.



21.
Robert Kulicke enamel
\$600

23.
Eighteenth-century
French ink drawing
\$800



24.
Woodcut by Max Pechstein
\$450



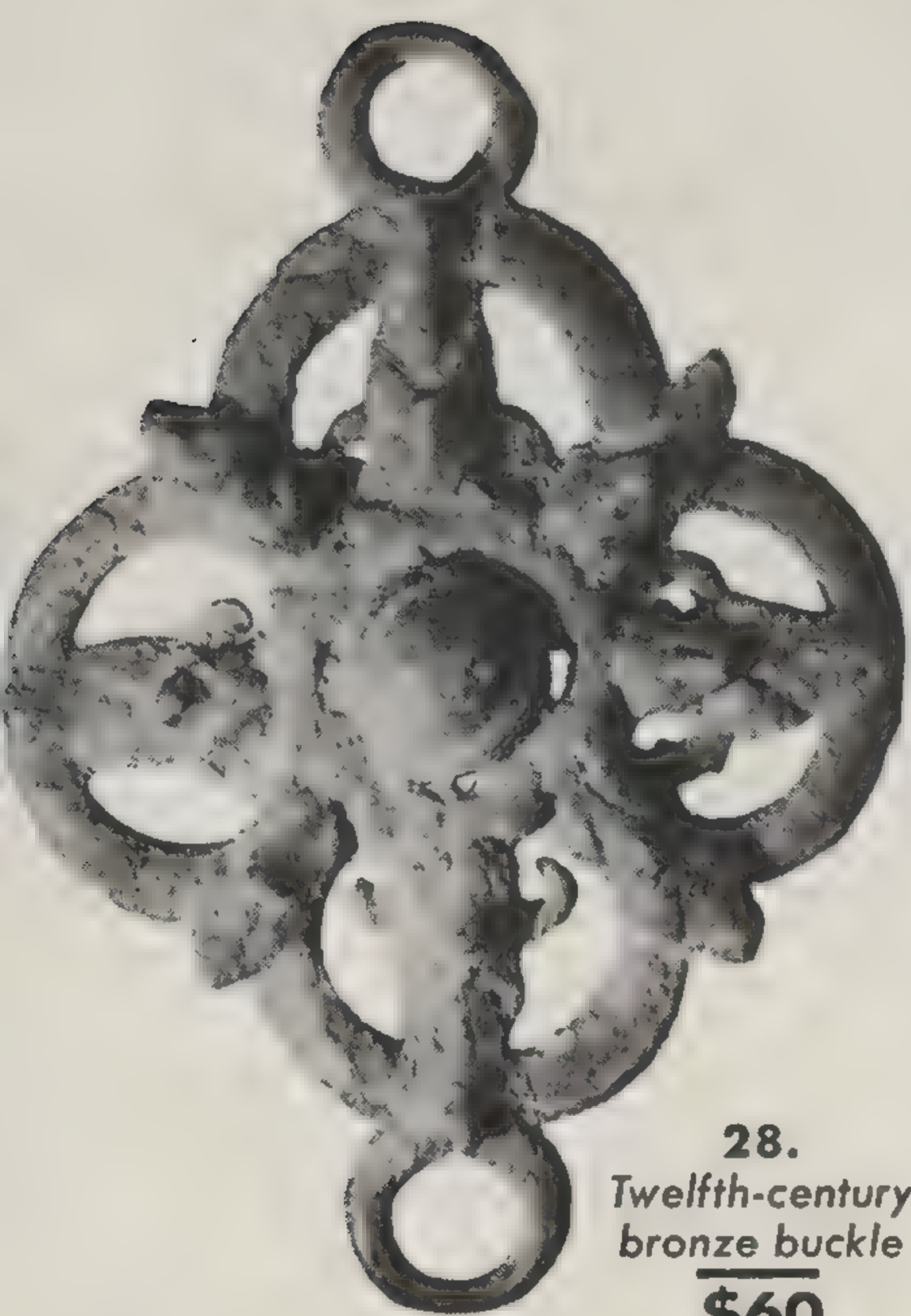
25. Antoine Coppel drawing
\$650

26.
Crayon drawing
by Oskar Blumner
\$350



27.
Ancient Mexican clay figure
\$75

more **ART** than money



28.
Twelfth-century
bronze buckle
\$60

14. "Procession" by Friedel Dzugas is magna on canvas, 24" in diameter, 1971; at Lawrence Rubin Gallery for \$750.

15. Bronze Siamese Buddha figure, 23" tall, sixteenth century; \$180 from Art Asia Inc.

16. An untitled acrylic on paper, 40" x 30", done by Edward Avedisian in 1971; at Robert Elkon Gallery for \$950.

17. Ludwig Sander's 1971 oil painting "Adirondack" (32" x 36") is \$2,000 at Lawrence Rubin Gallery.

18. An eighteenth-century Indian miniature (5 1/2" x 9 1/2") of the Oudh Mogul school; from Campbell Wyly, Inc. for \$300.

19. A nineteenth-century woodblock print (9 1/2" x 14") by the Japanese artist Kuniaki; \$45 from Art Asia Inc.

20. "Hoffmanesque #1" by Walter Darby Bannard, 30" x 25", alkyd resin on canvas, 1971. At Lawrence Rubin Gallery for \$1,250.

21. A bright pear jewel (shown life-size)

by Robert Kulicke, cloisonné enamel on gold; \$600 from Leslie Rankow Gallery.

22. An untitled 1941 watercolor on paper by Jean Xceron, 9" x 6"; at Peridot/Washburn Gallery for \$450.

23. "The Holy Family," by François André Vincent, is a 1781 tondo, 6 1/2" in diameter, pen and brown ink with grey wash. Available for \$800 from H. Shickman Gallery.

24. "Bearded Fisherman," a 1922 woodcut, Edition 110 (15 3/4" x 12 1/2"), by Max Pechstein; \$450 at Martin Gordon Gallery.

25. An Antoine Coppel (1661-1722) female-nude sanguine drawing on buff paper, 8" x 9"; at H. Shickman Gallery for \$650.

26. A 1918 colored-crayon drawing, "Silver Lake" (5 1/8" x 6-3/16"), by Oskar Blumner; \$350, framed, at FAR Gallery.

27. A standing (9" tall) figure of buff-colored clay from Veracruz, 300 B.C.-300 A.D.; \$75 at Pace Editions Inc.

28. An eleventh- to twelfth-century bronze buckle (shown life-size) from Southeast Asia; \$60 at Art Asia Inc.

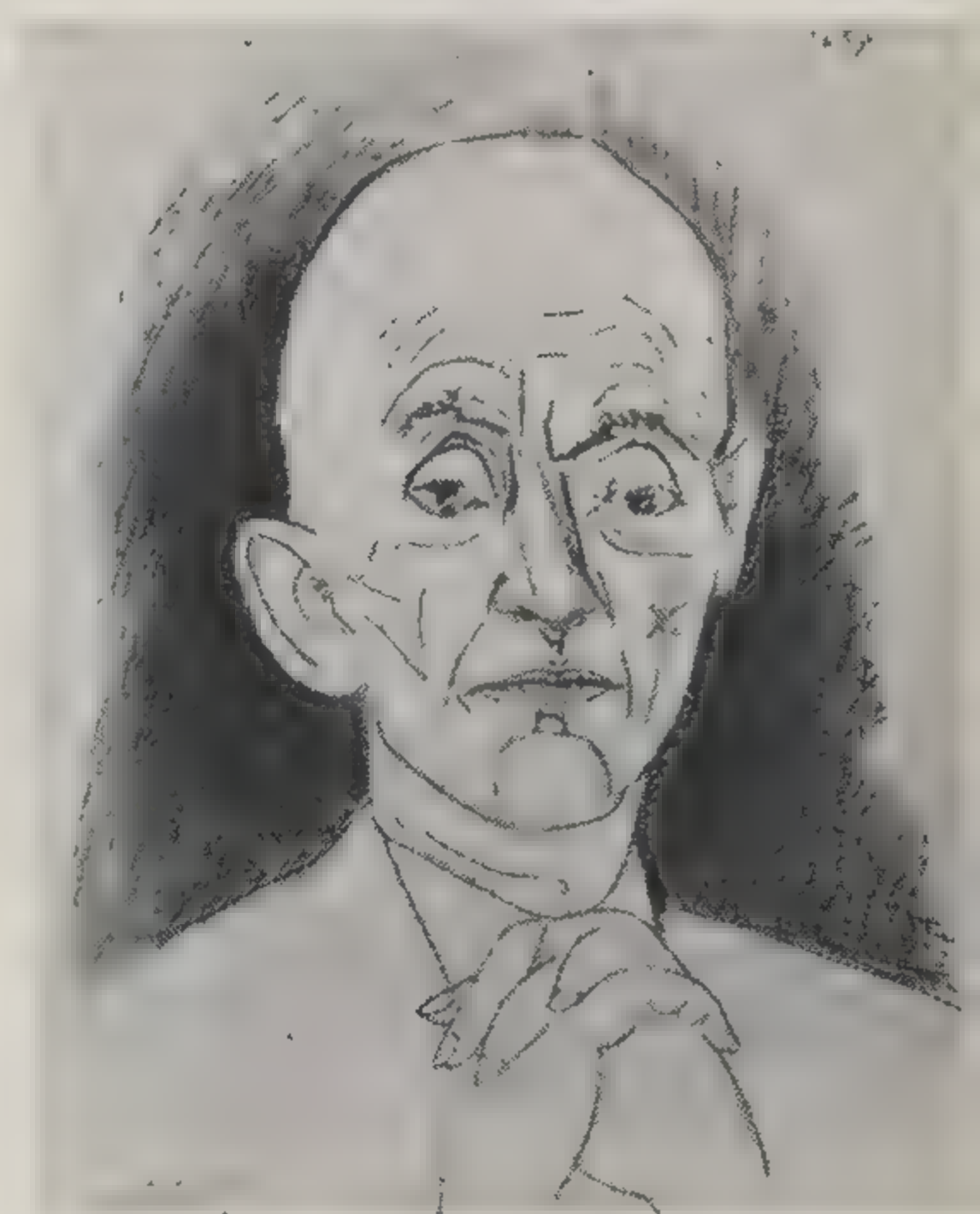
29. An original Picasso lithograph, a portrait of D. H. Kahnweiler, III, done in 1957, 25 1/4" x 10 1/4". Available at Lucien Goldschmidt, Inc. for \$1,200.

30. "Bolzano," an 1867 pencil drawing (5 1/2" x 7 1/2") by William Trost Richards; \$150 at Peridot/Washburn Gallery.

31. "London Bridge," one of a series of photogravures (8" x 6 1/2") for a book on London done in 1909 by Alvin Langdon Coburn. From the Light gallery, \$100. ■

30.
Pencil drawing
by
William Trost
Richards
\$150

Photogravure by Alvin Langdon Coburn **31.**
\$100



29.
Picasso lithograph
\$1,200





the Warm-

Weather

look

right now
...next
month
...next
summer

Wherever it's warm, these are the things you can't have enough of, can't get along without—any Caribbean weekends you snatch some sun . . . any month you're in Morocco, Mexico, the Canaries, Phoenix. More. They're your first look at the new summer fashion—the really nifty day clothes you want to buy now because they have a way of being grabbed up months before warm weather comes to town. . . . Pale and unwaisted—a tucked silk shirtdress, left, with the flow and color of thick rich cream . . . a shape you'll be seeing lots in town this summer. Bill Blass; Sormani silk. About \$395. Saks Fifth Avenue; Gidding-Jenny; Dayton's; Swanson's. Pale and unwaisted—a little side-slit caftan, right, in slate-blue Honan silk: a real straw in the fashion wind. By Halston; Lafitte fabric. About \$160. December, Bergdorf Goodman; Montaldo's; Jacobson's; Stanley Korshak; Swanson's; I. Magnin. . . . Another thing you'll want—the new Lovestick Color Glazer from Menley & James: shining along with everything on these 14 pages—glides on with a little sponge-tip pen that defines as it polishes lips. Coifs, these 14 pages: François of Kenneth. Accessories, next to last page.



A woman with a joyful expression is the central figure, wearing a wide-brimmed, olive-green hat and a matching sleeveless silk dress. The dress features a ruffled bodice and a full, flowing skirt. She is accessorized with a vibrant red beaded necklace and a matching red high-heeled shoe. Her pose is dynamic, with one leg bent and her hands near her face. The background is a plain, light color, emphasizing the outfit.

First look at the
crisp soft
silk
dress

THE WARM -WEATHER LOOK

Bare-armed and yoked, left: biscuit-beige Honan silk crisped with white stitching, tied at the waist—nothing to it but fashion . . . enough to live on any warm day anywhere. By Donald Brooks, in Onondaga silk. About \$225. At Bergdorf Goodman; Nan Duskin; Garfinckel's, Washington, D.C.; Kaufmann's; May D & F. Unwaisted and yoked, right: fresh mint-green-and-white print crêpe—a shirtdress with an easy new shape . . . the new shape of so many summer things to come. By Oscar de la Renta, in Abraham rayon-and-silk crêpe. About \$270. At Saks Fifth Avenue; Swanson's; Balliet's; Sakowitz; El Palacio de Hierro, Mexico City. Accessories, next to last page of this issue.





The peach linen pants suit, left, with an easy, over-the-head shirt-jacket—cuffed, buttoned, tabbed, pocketed. Nothing stiff or starchy about this: everything's soft, just crisp enough to hold its shape—and it feels so right to be in linen again when you're in the sun. By Blassport, of Moygashel linen. Jacket, about \$94; pants, about \$56. At Saks Fifth Avenue; Hutzler's; Halle's-Cleveland; O'Neils; L. S. Ayres; May D & F. The palest green linen suit, right: sharp, but soft—wrap-and-tie jacket with raglan sleeves and epaulettes, easy skirt—a cool, calm kind of freshness on any warm city street—Acapulco now, New York later, San Francisco in between. By Geoffrey Beene, of Moreau fabric. About \$315. At Saks Fifth Avenue; Halle's-Cleveland; Dayton's; Swanson's. All accessories, next to last page this issue.

THE WARM -WEATHER LOOK

First look
at the
crisp, soft
linen suits




THE WARM-WEATHER LOOK



A perfect turnout in pale blue, left—everything pulled together for you in the most attractive way: long matte jersey cardigan coat and sleeveless button-front dress, soft scarf knotted at the throat—any warm day, anywhere in the world, you know you're dressed. Bill Blass; Jasco Fabrics rayon. Bonwit Teller; Garfinckel's, Washington, D.C.; Hudson's; Dayton's; Neusteters. Never-out-of-season peach, right: the coat you can put on today over anything wherever you are, wherever you go—Melton cloth with a big, sporty collar, big patch pockets. Here, over white flannel shirt, cuffed flannel pants, sleeveless cashmere pullover—a really nifty warm-weather look. Calvin Klein. Woolmark coat (J.P. Stevens fabric), about \$150. Pants (Mayflower wool), about \$45; Viyella wool-and-cotton shirt, about \$40; pull, about \$28. Bloomingdale's; Joseph Horne; Jacobson's; Marshall Field; I. Magnin. Accessories, next to last page of this issue.

first look at pale
coats...and
a soft
white
hat





Navy and white, white and navy—the dynamic duo that’s right for every season now... super-right when the weather’s warmish and you love everything that looks this crisp and clean. White silk trimmed with navy, this page—a natty little sailor-dress, sharp for resorts by the sea or in town all summer. The soft, easy, unwaisted line is belted in white; a zip up the front. By Bill Blass; about \$315. At Saks Fifth Avenue; B. Forman; Hutzler’s; Harzfeld’s. Navy knit trimmed with white, right—the classic good looks of a shirt-jacket and pants suit. What you wear with it depends on the weather...we love it with a bare little white tank top, white espadrilles; you might opt for a crisp navy-and-white print shirt, navy-blue clogs. Of polyester double knit. By Leslie Fay; about \$58. Lord & Taylor; Jordan Marsh, Florida; Hudson’s; Stix, Baer & Fuller; J. W. Robinson. Accessories, next to last page.

THE WARM
-WEATHER
LOOK

first look at
navy and
white





Bare-armed navy jersey and white-with-navy print, left, with just a smidge of fresh leafy green so you know you're really in clover—whenever, wherever everything in sight is pushing up green. Turnout by Adele Simpson; William Rose fibranne print, and rayon matte jersey. About \$275. At Bergdorf Goodman; Jacobson's; L. S. Ayres; Frost Bros.; I. Magnin. All covered up in white-with-navy print, right, and such a crisp, cool look it could run rings around anything else you already own—pleats moving with the breeze . . . and bright warm sun. Turnout by Belle Saunders for Abe Schrader, of polyester (Orsi fabric). About \$145. At Altman's; Garfinckel's, Washington, D. C.; Jacobson's; Chas. A Stevens; I. Magnin. Accessory information, next to last page of this issue.

THE WARM
-WEATHER
LOOK

first look at
the new
small neat
patterns—
the jacket
dress



first look at
navy-and-white
prints



THE WARM -WEATHER LOOK

Navy with white coin dots, left: wide, cuffed pants and a blouson lined in red-and-white stripes, with a striped shirt and scarf, red patent belt—an easy little crêpe pyjama that comes into its own when the sun goes down and the breeze comes up. By Geoffrey Beene, of rayon (Abraham fabric). About \$365. At Lord & Taylor; Harzfeld's; Neiman-Marcus; Bullock's Wilshire. Soft silk pants suit, above right: navy and white with a short-sleeved shirt-jacket and print of tiny G's; Givenchy's special brand of good looks—perfectly turned out, the way everyone likes to look in sunny places. From Givenchy Nouvelle Boutique, about \$335. Late November, at Bergdorf Goodman; J. P. Allen; Jacobson's; Sakowitz. One shirtdress to go, below right—button-front navy jersey with a white chain print, white chain belt, cuffs flipped back and sleeves pushed up in the warm. Just pack it up and head for the sun—it's the kind of dress that's your best fair-weather friend. By Diane von Furstenberg, of cotton. About \$60. At Saks Fifth Avenue; Swanson's. Accessories, on the next to last page. Coifs here, and on the preceding twelve pages, by François of Kenneth.





PEOPLE ARE TALKING ABOUT . . .

"SUICIDE CHIC," the new instant-hip phrase for people who champion lost causes, dig failure and failures—a hardboiled term for the "up" 'sixties thinking that is now having a very bad down.

PEOPLE ARE TALKING ABOUT . . .

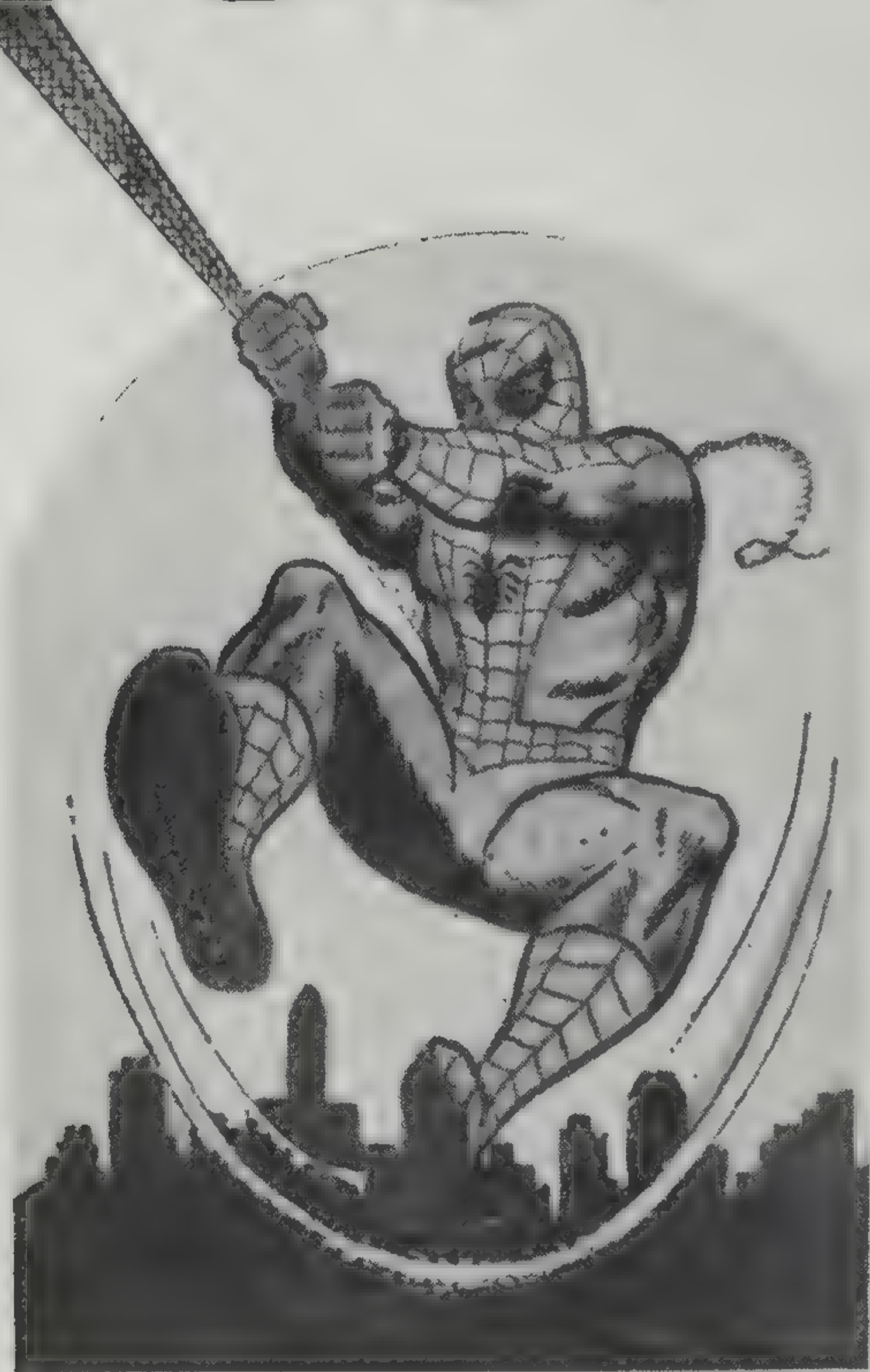
DAVID BIRNEY and **MEREDITH BAXTER**, above, almost saccharine enough to be true, in Bridget Loves Bernie, this season's television soppy smash that tries to update Abie's Irish Rose and doesn't make it. . . . The depressing return of the sing-a-long record, with its monotonous canned exuberance, to the top of the hit parade charts.

PEOPLE ARE TALKING ABOUT . . . New Pathways in Psychology: Maslow and the Post-Freudian Revolution, Colin Wilson's extraordinary revival of the ideas of an early psychologist who never quite got his due and who thought joy was at the center of the human experience. . . . **KATHLEEN WIDDOES**, below, in the funny-trite light-as-a-feather Edwardian production of Shakespeare's Much Ado About Nothing, now on Broadway. . . . An Evening with Mabel Mercer, Bobby Short and Friends, what a swell TV party, PBS, Nov. 20, 8:00 P.M.



PEOPLE ARE TALKING ABOUT . . .
The woman who wrote the manager of her local supermarket to complain about the
PRICE OF BREAD, received an answer suggesting she save money by eating cake.

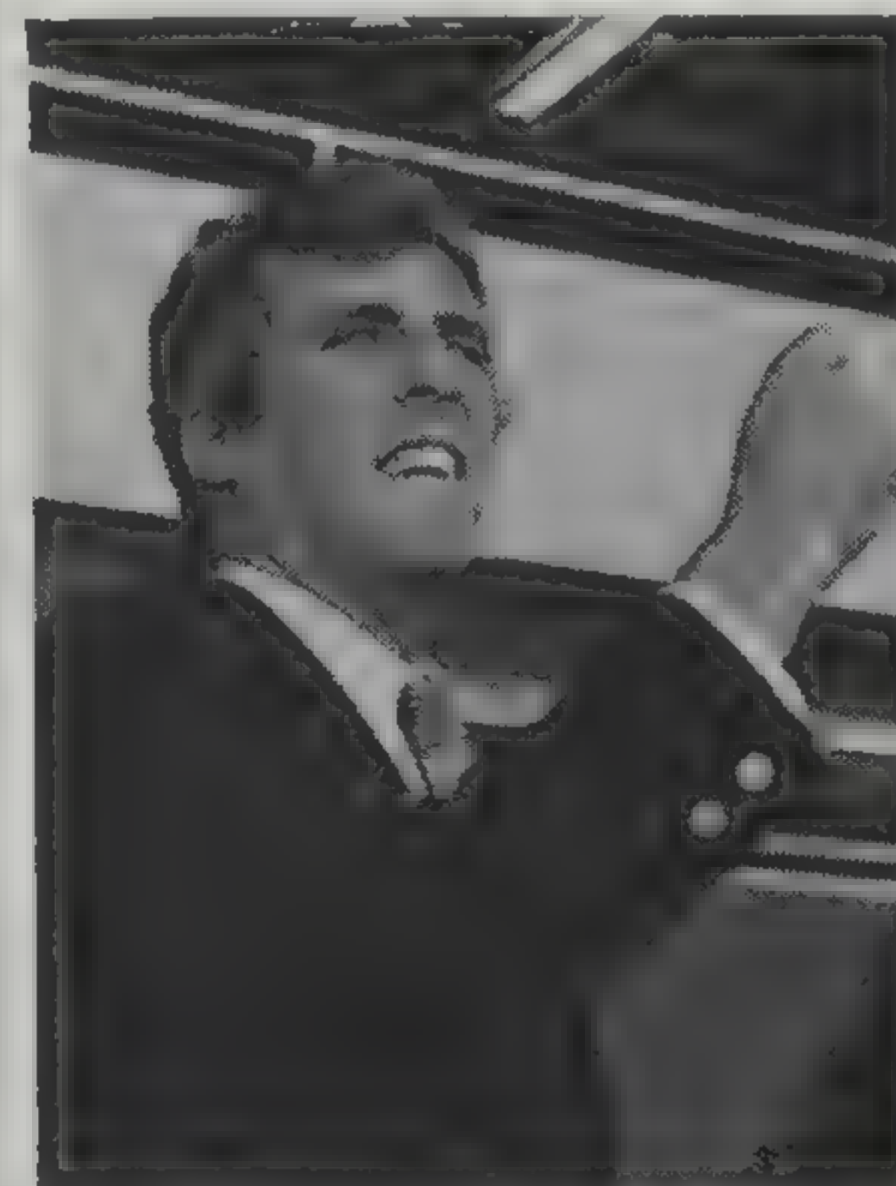
PEOPLE ARE TALKING ABOUT



PEOPLE ARE TALKING ABOUT . . . **SPIDER-MAN**, above, an underground comic-book hero for almost a decade, known to his real-life friends as "Spidey," who has gone international with an English edition. Psychologists say he represents "the new man": "He wears a mask, but his heart is open. He may be all-powerful, like Superman; but he's not one-dimensional. He is the kind of hero you haven't yet seen in movies or on TV."

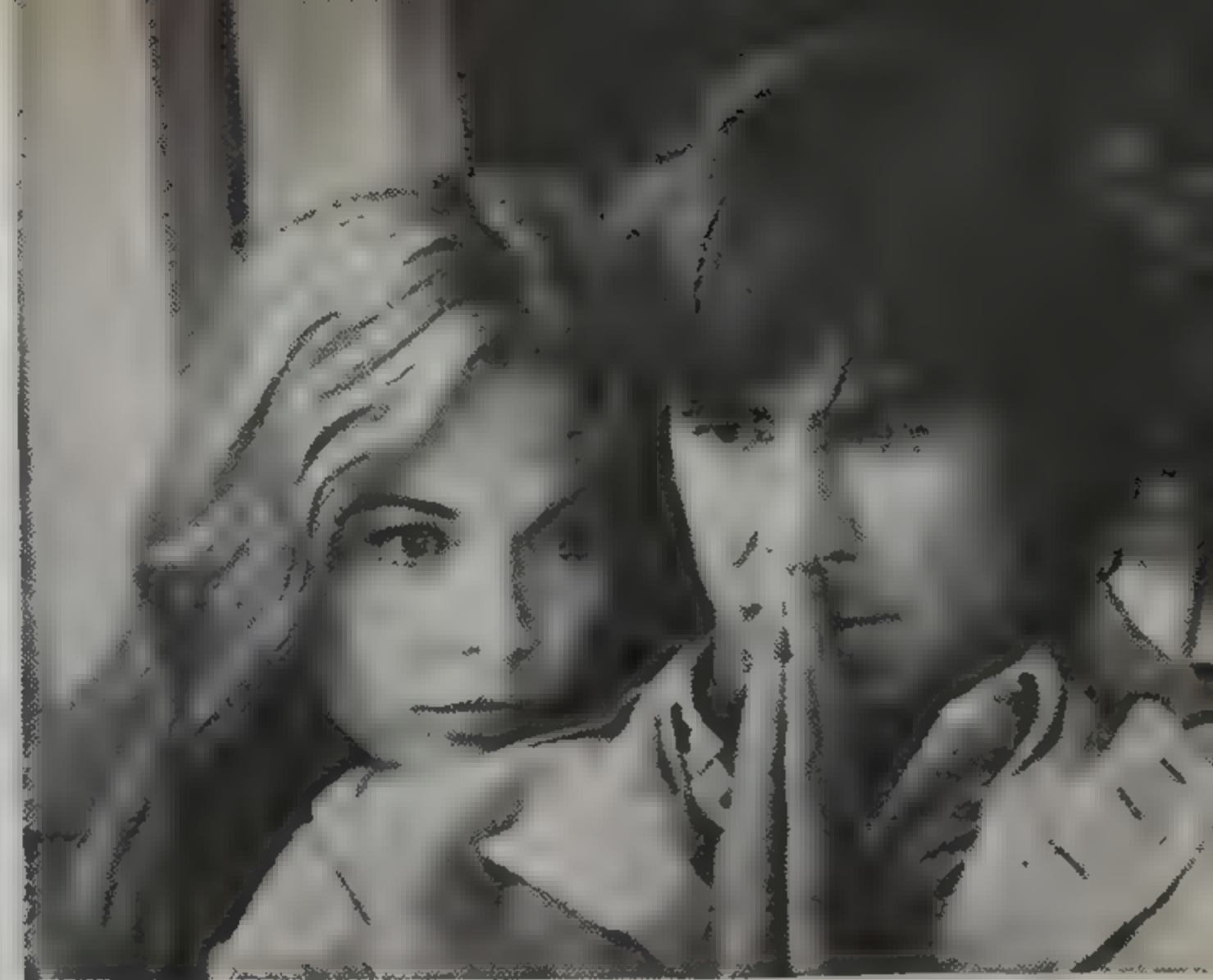
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PEOPLE ARE TALKING ABOUT . . . **ERIC ROHMER**, the French film director who makes knowing movies about love, and his latest film, Chloe in the Afternoon, a droll account of a husband who wants both marriage and love, but not necessarily together. . . . Craig Claiborne's and Virginia Lee's The Chinese Cookbook, as simple as "Chopsticks," a generous allowance of the recipes designed for readily available American ingredients. . . . That old smoothie **BURT BACHARACH**, below, at it again with a television special, with Anthony Newley, November 15, ABC, 9:00 to 10:00 P.M., EST.



PEOPLE ARE TALKING ABOUT . . . The great subscription graphics series just started by **EDITIONS ALECTO**, the first-rate London workshop that has published work by the best young American and British artists: \$300 brings two objects, a choice of two prints, a poster by David Hockney, and a book on print-making. . . . The splendid try to get **SAMUEL BECKETT** together, his best-known plays directed by Alan Schneider, starring Hume Cronyn and Jessica Tandy, at Lincoln Center in New York. . . . The craze for records by 'thirties men singers, especially Fred Astaire.

PEOPLE ARE TALKING ABOUT . . . The big crunch at the **MOVIE BOX OFFICE**, brought on in part by the high price of tickets, and the halt of the cult of the director, now as much poison to money-making as most stars. . . . The TV announcer who slipped and said, "It's November. Do you know where your children are?"



PEOPLE ARE TALKING ABOUT . . .

ORSON WELLES, ham in a wheelchair, as Sheridan Whiteside in the George S. Kaufman and Moss Hart comedy The Man Who Came To Dinner, November 29, on NBC, at 8:30 P.M., EST. . . . Lord Snowdon's magnificent splash of photographs: Assignments, a book with everyone and everywhere in it. . . . The growing rage for the amazing sound of **AUTOMOBILE STEREO** tape decks—the result of the telephone-booth acoustics. . . . **GEORGE CARLIN**, this year's comic comic and his new album Class Clown, funny in a new way.

PEOPLE ARE TALKING ABOUT . . .

Bob Fosse's terrific highjinks for the new Broadway musical Pippin. . . . **PEPPER**—now you need black, white, red, and green at table. . . . Loudon Wainwright III's new Album III, a funny preppy in top voice. . . . The Hands of Cormac Joyce, full of fine acting—Cyril Cusack, Stephen Boyd, and **COLLEEN DEWHURST**—a television drama about the small world of an island in Galway Bay, endangered by a vast storm, a Hallmark Hall of Fame production, November 17, NBC, 8:30 P.M., EST.

PEOPLE ARE TALKING ABOUT . . .

The crazy-somber friendship of Tuesday Weld and Anthony Perkins, suddenly old folks, in Play It As It Lays, and the new radically lowered middle-age the film depicts: life no longer begins or ends at forty but at thirty. . . . **CATHERINE DENEUE**'s crack about her baby without a legitimate father, "So what's new? All women have children." . . . The blazing success of **BEVERLY SILLS** as all the women—the four faces of Eve—in Offenbach's The Tales of Hoffmann, wittily produced by the New York City Opera.

PEOPLE ARE TALKING ABOUT . . . Mitchell Wilson's Passion To Know: The World's Scientists, a book of interviews, particularly telling with the **JAPANESE**. One said: "Many who are research engineers here today learned about electronics from scrap pieces they picked out of the shot-down B-29's." A Japanese indus-

trialist bragged to Wilson that his company's machines were "all Japanese . . . Japanese-engineered, Japanese-financed. . . . We are purely Japanese." Wilson, pointing to his own Japanese tape recorder: "'It's a fine instrument,' I said. 'Which engineering features in it are Japanese? Do you have Japanese pat-

ents?' He looked at me with astonishment. . . . 'Ideas, no! Everything else, though,' he said again stubbornly. 'Everything else is Japanese.' " . . .

FOUR FACES, one old and three new, below, that brighten up this season.

DEBBIE REYNOLDS.

Miss Sunshine herself, about to make her Broadway debut in the 1919 musical Irene.



2 The singer **FREDA PAYNE**, a close-circuit favorite, now surfacing with her album The Best of Freda Payne.

3 **FREDERIC FORREST**, tough-guy with a beautiful face, wasted in his new film When The Legends Die.



4 **JULIA ANNE ROBINSON**, a honey, especially as Ms. America in The King of Marvin Gardens.



HOW TO

... a no-nonsense guide to staying healthy
... how to help your doctor help you

TREAT

One of my real-life-all-time-favorite medical interludes pans in on London and the office of a "Queen's Physician." I had this rash—on my ears, which were bandaged like a Boxer puppy's—and old friends sent me "round to see *their* man." . . . Marvelous waiting room in what seemed to be the former library of a nineteenth-century house on a handsome square; magazines stacked a quarter of the way to the ceiling. Barely into the *London Illustrated News* (with roughly five years to go) I was summoned into a large, oak-paneled room that was, by American white-on-white environmental notions, *pitch-dark*.

"Good Lord, he won't be able to see the bloody thing," I thought hysterically. Then I spotted his pince-nez complete with Maypole ribbons and, in his hand, a large searchlight. With a few crisp "well . . . well . . . well"s and a leisurely "how *are* old Ellene and John," he had me and my ears in the palm. Eventually, he sent me off on holiday armed with a proper prescription, a glow of confidence, and the upper-lip comment: "If that doesn't work you can cuss me out in France." It worked.

Rapport was one good reason—at least to some degree. And according to Dr. Leonard Burness, one of two New York internists we consulted about how to treat your doctor, it is a major factor in every medical experience. Apart from the giving and taking of medication, there must be fair give-and-take when it comes to communication.

A perfectionist by his own admission, Dr. Burness wears, as easily as an old raincoat, a curriculum vitae that types out to two pages and rides from Georgetown medical school through Bellevue, the U.S. Army, to his present private practice running concurrently with such stunning asides as Assistant Professor of Medicine at New York University, Fellow of the Royal Society of Health, and staff physician or visiting physician for three major hospitals. Most days he's at the wheel of his bright yellow car by 6:15 A.M., starting his first hospital rounds at 6:30; and on a *very* good day he knocks off about 9 P.M. Most days the mind boggles at his high degree of leisurely affability—

which makes it almost refreshing to witness those moments when he turns into a spouting Vesuvius. Unless, of course, one happens to be on the receiving end. After taking in one small explosion, we decided to ask first *how not to treat your doctor*.

"Well," he admitted not quite apologetically, "doctors have a lot of pet peeves, especially with women. For instance, a woman calls and says she *has* to have an appointment and I'm busy as hell but my secretary works something out for her . . . then she says, 'Oh, I can't make that; I have a hairdresser's appointment.'"

Unflinching, we asked what else? "Women talk to their friends about their medical problems, all their friends, anybody, everybody, and then come back with some crazy idea about a form of treatment that has nothing to do with the case. Or they take someone else's medicine, which can be dangerous." . . . And there's another woman—this could be a lot of women—who has something wrong for weeks, never asks for advice, finally calls on Sunday and says it's an emergency.

What about the woman who's treating him right?

What's she like? . . . First of all, a normally healthy woman should see her internist and her gynecologist for a thorough checkup once a year without fail; after forty, she should see her gynecologist twice a year. Most importantly she should be "open, frank, and free . . . no half-truths." If she recognizes a symptom, which not everybody does, she should report it; she should also arrange to have her internist and gynecologist keep in touch with each other. . . . Assuming she does this faithfully (and since it's very likely she will want other limited examinations during the year's course), she and her doctor develop an understanding of each other—that famously essential rapport.

Dr. Constance Friess, a practicing internist, Clinical Associate Professor of Medicine at Cornell University Medical College and attending physician at New York Hospital, vastly prefers the word "understanding." "Being direct," she said in her own extremely direct manner,

"is the most important thing, the only thing, the *right* thing. The point where the patient-doctor relationship breaks down is the point when a patient feels unable or unwilling to express what he or she wants. The doctor responds to the patient just as the patient responds to the doctor. Therefore the patient must help, must ask questions. But it's up to the doctor to educate the patient by explaining just what's being done and why."

From the patient's view, it is important that she have faith in her internist so he can direct her, if necessary, to the right specialists. Although psychiatrist-shopping is a generally acknowledged fact now, once you have a sound relationship with your internist, don't shop, let him guide you; he is best able to tell which of three or four equally qualified men is apt to be right for you. He knows the professional worth of the specialists and more than you think about how you will react personally to any one of them, or, for that matter, how the doctor he suggests will react to your own temperamental idiosyncrasies.

How do you know when you "have faith"?

There is bound to be something mysterious about any human relationship, especially one involving the interaction of a professional mind and a non-professional, possibly skeptical, mind. However, Dr. Arnold A. Hutschnecker, who practiced for many years as an internist and now practices as a psychotherapist, wrote in his book *The Will to Live*, "the patient can judge the doctor's attitude towards him. He can feel the doctor's interest in him as an individual. . . . For the layman the word 'doctor' has emotional overtones. It is touched with the mystery of childhood's belief in magic and its accompanying awe . . . the doctor always appeared robust and hearty . . . He went confidently about his ritual, dispelling anxiety, spreading an air of comfort." . . . The present crop of doctors sometimes feel this is dying, that "people think doctors have a lot of special privileges . . . even M.D. license plates," but from our observation we've

DOCTOR

discovered dozens of grateful patients who, probably because they've sought out the right medics, have an intelligent and affectionate loyalty to them.

Should a woman tell ALL to her doctor?

Just about. The true value of a good internist is that he spends time—a lot of time—taking a complete medical history of his patient, evaluating the patient's emotions, getting an idea of her life-style. In apparently idle scraps of conversation during the recording of a full history, he may pick up significant facts or personality traits that will at the time, or even much later, provide important clues to diagnosis and indications of how to deal effectively with you. "Relaxing the patient" rates very high on Leonard Burness's list of what matters; his techniques are myriad and imperceptible, and the only "how to" for his patients is let yourself go, but don't, please don't, bore any doctor with fakery.

In the midst of a fine flicker of humor, Burness is apt to stop short and bear down earnestly on a basic principle of medicine as he practices it. He's also quick to credit sources. One of his firmest came from Dr. Harlow Brooks, a former professor of clinical medicine at New York University, whose first rule was: "No matter what you're treating, it's not a heart or a leg or a lung; it's a whole being with a mind that reacts to all of his complaints." Probably because of this insight, Brooks was known in the profession as "the beloved physician," and part of the lore illuminating his premise is the story of two young policemen suffering from pneumonia in Ward B-2 of the "old Bellevue" well before the days of antibiotics when pneumonia was an instant scare-word. One cop, when he was told what he had, didn't give a damn. The other immediately became fearful, anxious, and upset. In those days—as every woman whose childhood took in *Little Women* and other tearjerkers knows very well—there was a crisis point, usually in the dead of night, when the fever either soared or dropped. If it dropped the omens were very good, and that's ex-

actly what happened in the case of the man who didn't panic. . . . For the distressed man there were endless complications. His symptoms abated very gradually and there was a similarly slow fall in his temperature, but he did recover—by lysis (the long hard way) rather than by crisis. A clear-cut demonstration of the adverse effects of anxiety on the physical body.

What happens if you lie?

This opens up the whole panorama from *Men in White* through *As the World Turns* and *Marcus Welby, M.D.*, and the answer is mostly you get caught. Suppose you say you have a few cigarettes after dinner and an occasional puff during the day; when he examines you, the doctor finds a post-nasal drip which is a dead giveaway that you're a heavy smoker. Then he asks you how many cartons a week you order from the grocery. Usually, the patient "counts up or coughs up" a higher figure; as Dr. Burness points out, many people are not even aware of the facts until they're forced to reconsider their original answers. . . . Normally, patients who drink say so, but conceal *how much* they drink even when they are on the way to alcoholism and the indications are apparent.

Not infrequently a woman appears in the office with a number of rather vague complaints; nothing organic shows up after a thorough examination, blood chemistry, the works. An acute physician begins to suspect that her own anxiety is creating "somatic overlays" (pains with no discernible organic cause) which she reads as actual symptoms of physical disarray. After repeated visits and long talks, the real diagnosis emerges as what Dr. Burness calls "suburbanitis"—further defined as: "What starts with a pat on the backside at the country club has developed into an involvement that may be sexual or may be limited to clandestine meetings—a drink in town, that sort of thing." . . . Basically, cheating on her husband creates a guilt factor that has triggered anxiety which triggers bodily malaise, and the woman wants to talk to somebody so she turns her doctor into a psychotherapist. And

what does *he* do? "I give it to them straight!" he said, swelling with indignation, and in point of fact, we once heard him say, "Now today I'm going to practice psychiatry, except I'll talk and you listen."

There's no rule that prevents a woman from having suburbanitis in the city, and the hazards of single girls encountering the married menace are high—generally in the shape of a successful, middle-aged man who has rocketed to the top while his wife has stood still. "I'm very cruel with these girls," said Dr. Burness flatly. "Any girl who gets involved this way is wearing her heart on her sleeve, and I say 'you're no more than a prostitute, but instead of taking \$2 you'll settle for dinner and a motel.' " . . . We felt the hot breath of inflation and women's lib sweeping over us, but he plunged on, "These girls are losers all the way, and they don't know how to quit even though the situation tends to rule other men out of their lives." Well, it may not be lib, but we sensed a certain interest in happy endings, a great guy for every girl. And strong moral fiber all the way.

What about men and sex?

Surprisingly, more men bring up sex problems than women—and they often confide first in Mrs. Stieglitz, the doctor's warm, smart-as-a-whip secretary, or Miss Kay Coady, his pretty Irish nurse. After comparing notes they agreed that their classic instance was the case of the man who had married a second time and felt he wasn't performing well—"he said he wanted Doctor to give him some sex pills."

We're not sure how he solved that one, but Dr. Burness says there is definitely a tendency on the part of successful, high-tension businessmen to worry about sexual inadequacy and lack of desire. Some say they're all right with other women but not with their wives. All too often, Dr. Burness finds, the problem is that wives fail to make themselves attractive, or they're nagging, or—and this is very common—they simply aren't as "with-it" and worldly as their husbands. Unmarried women are on their (Continued on page 132)



Is it a farm? A palazzo?

IT'S BRANDOLINI-LAND

*For a family with each member on an individual course,
a house for assembling, re-charging, returning to roots.*

Photographed by Horst

"I tried to capture the atmosphere of a country house in a story by Turgenev," said the Conte Brando Brandolini d'Adda.

Although his house, Vistorta di Sacile, is in the Italian not the Russian countryside, he succeeded.

Embedded in four thousand acres of working farmland and vineyards outside Venice, Vistorta was built

in about 1830 by a Brandolini ancestor and stood empty for almost forty years before the present Count inherited it in 1947. He has redecorated this vacation house, renovated it to its former grace, made it a family house for a life that is active, smoothly organized, amusing, and up-to-date under its gloss of history.

For the Conte and Contessa Brando Brandolini d'Adda—above, surrounded by their four sons—the country house at Vistorta is a place for holidays, masses of friends and family of all ages.

It is, in addition, for Count Brandolini, a working farm with cattle, vineyards, and grain—alive, lived in, and polished to a gleam.

The winter garden, right, a glassed-in portion of the west arcade, was thought up by the Count and worked out with the interior designer Renzo Mongiardino.

The large-paned windows derive from a design made for Empress Josephine's Malmaison; the printed cloth was copied from a piece of Indian cotton.

Chinese ceramics (including giant frogs), brick floors, palm-matting, denim tablecloths, white wicker, scarlet flowers—all suit a cool and civilized jungle.







In the drawing room, left, the sunlit golden glow is intensified by yellow lacquer walls, a green-and-gold Savonnerie carpet. The elaborately swagged and gallooned curtains: among Brando Brandolini's and Renzo Mongiardino's deliberate echoes of the nineteenth century. The flowers, sprays of orchids, round needlepoint pillow, many-ages furniture: private expressions.

COUNTESS BRANDOLINI,

right, small, vivid, independent, operates like an essential jewel in the watchworks of the farm her husband restored. She keeps the pace, bridges not only the generation gap with her towering sons but the centuries gap that includes eighteenth-century Neapolitan chairs (she leans against one) and blue-jean denim indoors, a young herd of motorbikes outdoors.

IN BRANDOLINI-LAND

The past and the present work together to the triumphant result of historic beauty and commonsense workability



Reflected in a canal, the main house, left, at Vistorta is one of three long arcaded buildings (two, barns and stables) built in 1830. Long neglected, they were restored by Brando Brandolini to emphasize their early charm.





IN BRANDOLINI- LAND

*Imagination is so blended
with comfort, livability
that surprises often
become clear only
on double take*

*In Countess Brandolini's
bedroom, left, clean cool blues
and whites, a simple
four-poster bed make first
impressions. Surprises:
inventively tiered, swagged
curtains of white piqué;
sudden sharp reds in flowers,
real and embroidered;
a bureau that once belonged
to Count Nigra, lover
of the nineteenth-century
Italian beauty La Castiglione.*

*The library, right,
with its Neo-Gothic gallery
and settled air of luxurious
Biedermeier, is,
on second look, an eye-fooler:
the golden maple woodwork
was all recently painted.
Green felt framed in braid
patterned after the Bessarabian
rug panels the walls.
Small early-nineteenth-century
family portraits and
landscapes agree with the
spirit of the Charles X furniture.*



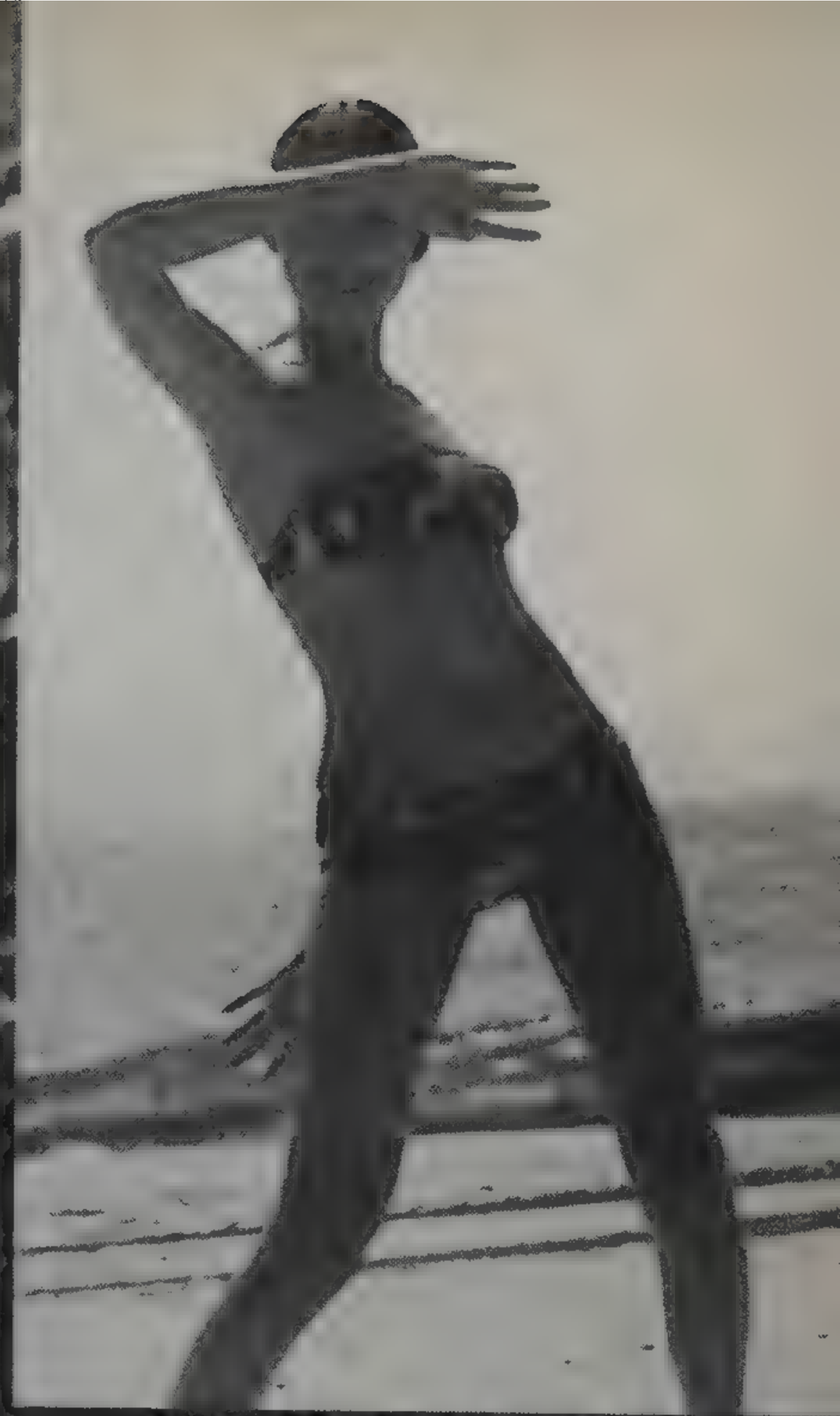


THE NEWEST BATHING SUITS,
READY NOW


Down to the sea in prints

Bare tanned skin... and the right little something to put over it... in the brightest colors you want wherever the sun is shining...

PLUNGE-Y TOP, LITTLE CHOPPED TRUNKS, and sash, far left: black with flowers—some tiny, some not-so-tiny in blues, oranges, and lilac—the kind of perfect pattern mixing you expect from Ungaro. Of nylon-and-Lycra jersey. About \$55. At Bonwit Teller. **THE SLEEKEST MAILLOT,** center left, for real swimming—black-and-white jersey in chevrons and circles. By Ungaro; nylon and Lycra. About \$42. Bloomingdale's. **A SKIRT WITH YOUR BIKINI,** left: great thing to have for lunch at the pool or a drink later on. The one here, sheer and slit over matching stripes in blue, sand, and terra-cotta. Cole of California; Enkalure nylon jersey. Bikini, \$24; skirt, \$24. Saks Fifth Avenue. Tiffany gold bracelets, these pages. Accessories, next to last page. Coifs, these pages, Maury Hopson.



SWEATERS TO SWIM IN, left: spare little bikini in knitted stripes of black, white, orange, and turquoise. With a matching cardigan to wear when you've had enough sun, enough breeze. By Roxanne II, of Antron nylon. Bikini, \$24; cardigan, \$32. Both, Saks Fifth Avenue; Hutzler's. **SLASHES OF PRINT,** above left: bandeau and skirt-front bikini in black flowered with pink, orange, yellow, and green—for the most tan the most colorful way. Bikini by Monika for Elon, of nylon (Fisher & Gentile fabric). \$21. At Saks Fifth Avenue. **THE SEPARATES IDEA,** right: a bikini to swim and sun in, a shirt to pull over it for cover, all in black-and-white flowers. By Elisabeth Stewart, of acrylic (Stanley Looms fabric). Bikini, \$20; top, \$24. At Bloomingdale's; Marshall Field; Hudson's; Neiman-Marcus; J. W. Robinson. Accessories, next to last page.



BARE, BRIGHT
BATHING SUITS,
READY NOW

Down
to the
sea in
prints

GOOD LOOKS FOR WARM WEATHER

**How to
be ready in
every way...**

The time to get in shape: before you get away, before you find yourself in some sunny, sparkling spot where—to make the most of every minute—you suddenly wish you had all the good looks and energy in the world. Now that more and more people are finding it fun—and healthful—to space out their holidays to include some winter sun-time, they're finding that preliminary beauty and fitness measures make all the difference between arriving at a sun-place fresh and ready to enjoy it, or plodding in ready for Intensive Care. "I'll shape up when I get there" is all very well, but it wastes days that dwindle down—only too soon—to a precious few. Now is the time to start working at all the On Your Marks and Get Sets, before you come to Go. Here's how.



BODY Start with things that might require doctors, and time to get an appointment. . . . Eyes. Have two pairs of sunglasses in good running order—at least one prescription if you need it. Teeth. There must be an obscure law that calls for tooth troubles away from home—so often it happens (and so vexing it is). If there's a chance you need work, put your dentist on it now. Feet. Many all-over ills can be traced to feet so be on your toes about this. See your Pod.D., use pumice and lotions to keep feet soft and pretty. Photosensitivity—a condition caused by certain drugs that can make skin extra-sensitive to sunlight. If you have any medication going on (antibiotics, tranquilizers, diuretics), check your doctor about this. Shots, vaccinations. If your sunplace is out of the country, allow plenty of time to recover from possible reactions.

Think bikini or maillot—and how fit you are for it. If your exercise program has slipped, start supervised classes at a gym, or a home exercise schedule based on any of the well-planned exercise books around now (by Marjorie Craig, Kounovsky, or the one by Maggie Lettvin called The Beautiful Machine). Try a V-bar if arms and legs are going soft. If you are often housebound, make efforts to get out more regularly. Take brisk walks to up endurance, but don't try for speed records—as one exercise-maestro said, "If you can't carry on a conversation while you're walking, you're going too fast." Go bicycling—it's fun on a crisp, clear day, and does great things for legs. Find a place with indoor courts where you can get a head-start on your tennis—putting you, and your game, both in better shape.

Consider your eating habits, then re-consider them, if necessary, with disciplinary action in mind. No crash diets (this you know by now), but keep to a sensible plan that gives you all the good-guy foods your body needs, rules out the villains that fill you up (and out) without any redeeming nutritional value. If you haven't already, talk it over with your doctor to see what your special needs are by way of calorie intake, vitamins, minerals. (See Vogue, October 15 issue, for a safe, good-sense diet that maintains energy.) Stick to the rules (it will be easier as benefits become apparent), and remember them after you're there—where you may be confronted with elaborate buffet spreads that can, for anyone of flimsier resolve, be a figure's undoing. For inspiration now, you might do as one woman did—hang your bikini on a prominent little hook inside the fridge.

SKIN Get it ready for exposure now; scrutinize it from all angles—face, throat, arms, hands—make notes of what could be improved. Flaws a dermatologist should fix? (They'll show more in bright sunlight.) A bad case of dryness? (See, again, October 15 Vogue for beating the weather-vs.-skin game.) A good cleansing? A moisturizing facial? This could start with a five-minute steaming—lean over a pan of just-boiled water (herbs added, maybe) with a big towel over your head to funnel steam to your face. Follow with a masque, a facial scrub, a toner, a moisturizer. After your facial, have a throat-al too—throats are more exposed now, and need care: creams or lotions applied with upward strokes. Pay attention to allover body skin—use water-softeners, oils, or bubbles for the bath. A loofah strip for your back, a brush for heels, knees, elbows. Dry with a rough towel, rub in body lotion till skin shines.

HAIR The hair you don't want to take with you—on arms, legs, face, bikini area—can be got rid of now. Waxing is a good way, and can be done at a salon (one good one is Individually Yours, at 14 East 60th Street, N.Y.C.) or at home with a kit for that purpose. To take along: new aerosol depilatories—fast, easy, come in containers that travel well.

For hair you do take with you—get a good haircut a week before you go. Shorter and simpler are good shaping words to use now if you don't want to spend hours on your hair when you could be having fun. Build up more health in your hair—test it for elasticity. If it's brittle and breakable, start super-conditioning treatments, either at a salon or at home—one way is to wrap your head in Saran after conditioner is on, leave it wrapped for fifteen minutes to get extra benefits.

MIND AND SPIRIT Psych yourself into thinking you're leaving three days before actual departure, and have everything done by then. Use that last three days for rest and getting into a relaxed frame of mind that's receptive to the leisurely life you're going to. Read something fascinating, see a movie (good or bad), talk to someone who makes you laugh—it will all help to get you into the spirit of fun, and spark your conversation at that first resort party. Push problems away (that meeting you'll have to rush back for—who wants to hear about that?).

Never hesitate to use makeup in the sun, or make use of natural help—as our two nudes demonstrate here. Right, waterproof mascara over eye shadow that shields eyelids from sun.

More cosmetic sun-sense is made by Estée Lauder with her streamlined new beauty package called Primary 4: cleanser, moisturizer, makeup, blusher, to use anywhere—face or body. Left, the sand-plan for getting a glow—swim in ocean, rub down with sand, rinse in ocean, bask under sun-lotion for half an hour, then shower. . . .

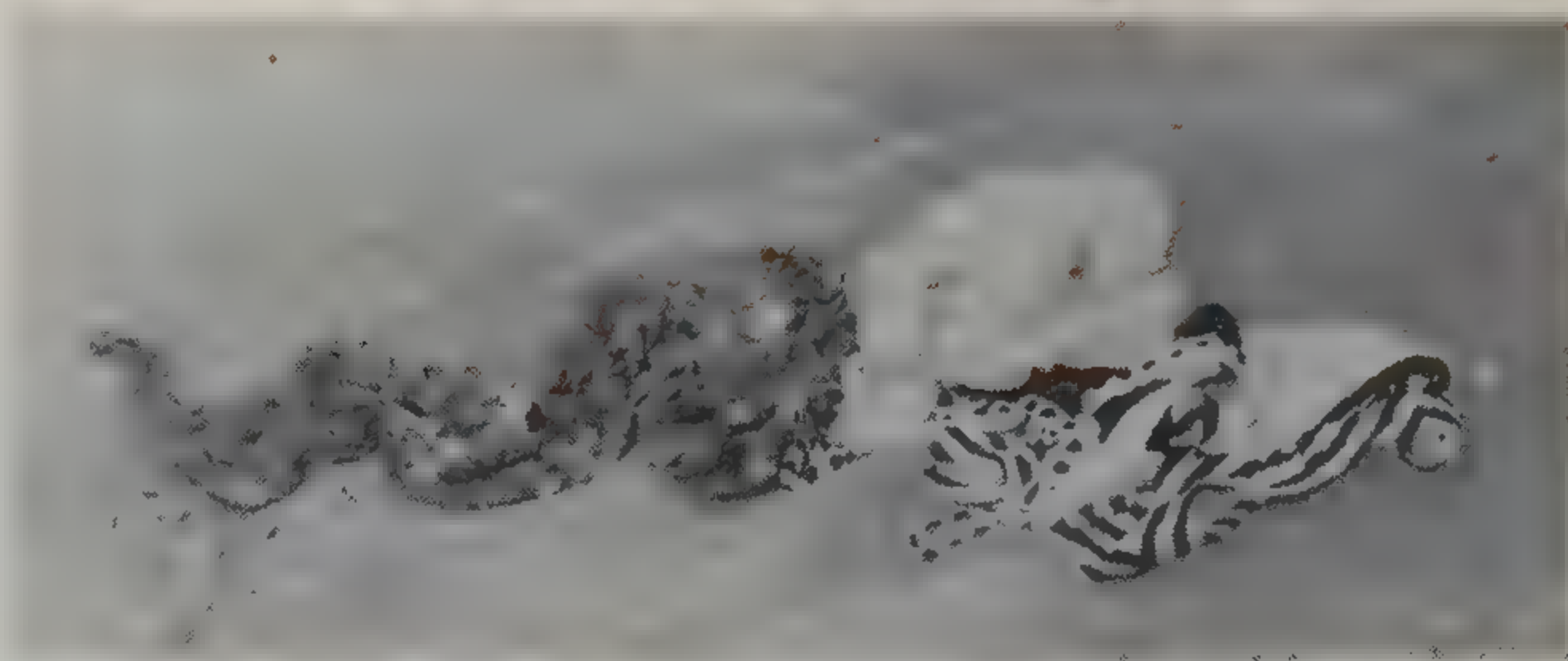


Marisa at the Lido...



Here, from Vogue's European correspondent Mary Russell, a very personal postscript on Venice in September, the last golden days of summer sun, the film festival in swing. With her sharp eye—and camera—for spotting things attractive, Mary reports on who was there, what they were wearing, thinking, doing. "Lots of people came and it was amusing at the Lido during the day for Lily Volpi's great picnics and the parade of people on the beach. . . . Charlie Chaplin's films were shown every afternoon and a retrospective of Mae West . . . saw She Done Him Wrong and flipped . . . so modern, the sets and costumes were out of this world. . . . Andy Warhol and his FAM were there . . . they

Marisa's bathing suits!!



here they are on Marisa! lots of bracelets and chains..

these great bathing suits are by Lillian Dreyfus of Vog Boutique in Paris -



her bod →

are really very 'Establishment' these days . . . dressed very Classic, were at all the chic Palazzo parties. . . . Heat was terrific. With Sylvia Miles (she played the prostitute in Midnight Cowboy) and Joe D'Allesandro, who in spite of his long hair (which he describes as a 'sex symbol') is very good-looking and fabulous on the screen. . . . Afternoons were spent in the Piazza (San Marco) . . . we all felt very Scott Fitzgerald . . . loved dressing in Death in Venice whites. . . . Actress Marisa Berenson's bathing suits by Liliane Dreyfus in nylon or Ban-Lon are sensational . . . see the photo of them in a heap in the sand. Marisa also bought some beautiful pale ruffled blouses in St. Tropez and wore her pale turbans to match on the beach. . . . She had some wrap batik skirts and bras made in Bali on her trip around the world in June . . . she loaded herself up with bracelets and chains on the beach and bought lots of beads in all the glass shops. And tortoise compacts made to fit Revlon pressed powder. . . . Nightgowns in silk and lace at Maricla . . . real bargains . . . they are like the old-fashioned ones that are too expensive anywhere but Italy and South America . . . Marisa tried them on and posed for Andy's Polaroids and for me in the street . . . men walking by adored her!

in the afternoons we went SHOPPING!!

.....

her nightgowns: from Maricla Boutique in Venice - sexy in silk + lace.. HQ



her head

Marisa wore fabulous turbans by "Paulette," Venetian beads and ruffle blouse from St. Tropez.

On the Piazza + Lido
Some of my favorite
Men....



PAUL
MORRISSEY



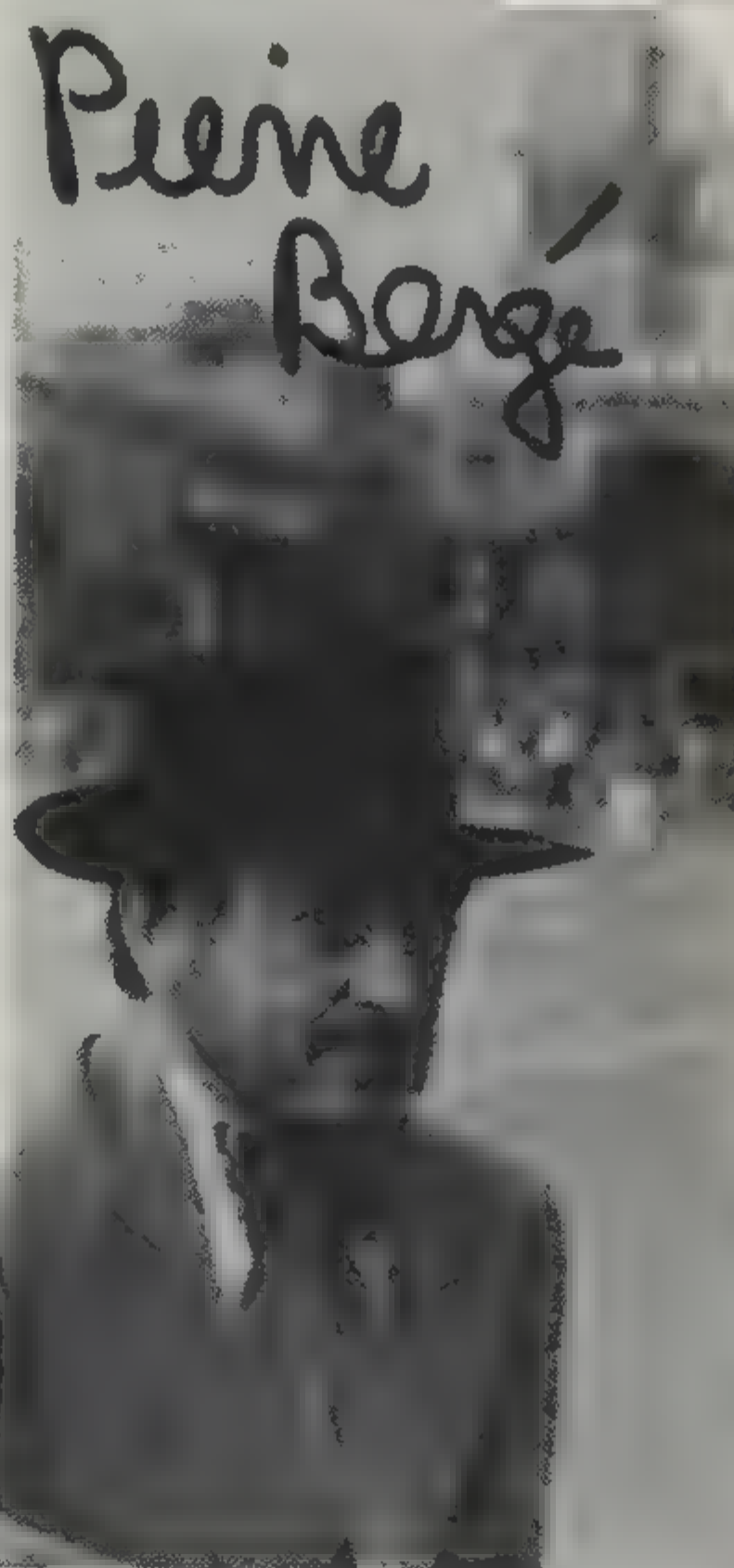
ANDY—

Pierre Bergé came with Hélène Rochas, Charlotte Aillaud, and Kim D'Es-
tainville (see photo of Pierre in his new Borsalino hat— watch for men's
hats to come back). . . . Hélène's schooner anchored at the opening of the
Grand Canal . . . Michael York and his wife were there . . . Charlie Chaplin
came from Switzerland to receive a prize . . . it's his last trip, he says, as he is so
old . . . City Lights was shown open air on the Piazza . . . so beau- tiful to see a film in that
natural theater setting. . . . The Brando Brandolinis opened their palace . . .
and of course Lily Volpi, who gave a wonderful dinner where everyone
danced the tango and waltz to the music of a pianist in one of her salons lit
by huge candelabra. . . . It is so strangely new to dance at parties again . . .
and not to a blaring super stereo piped into every room."

Fred Hughes —
Very Scott FITZG!!



Francois
Rochas



Pierre
Bergé



REX REED.



Michael York
Came for the
opening
of
"Cabaret"

Juan Claude
Brialy.



Bryan Russell

GIVING

(Continued from page 88)

at The Museum of the City of New York, 1220 Fifth Ave., N.Y.C. Do shop your local museums. At the Philadelphia Museum of Art, par exemple, there is a superb reproduction of an Ashanti bronze catfish, \$9.75 with chain; also some of the newest needlepoint kits going—a small purse after Schiaparelli, \$10; the most engaging Coptic cupid with wineglass adapted from a third-to-fifth-century B.C. textile, right for a pillow or to cover a brick doorstep; blue or green background, \$20. And the best wrapping paper, adapted from William Morris designs, 35c for two big sheets and cheap at the price. Order from Philadelphia Museum of Art, Museum Shop Dept. V, P.O. Box 7646, Philadelphia, Pa. 19101. Include 75c for postage and handling. . . . Back to stockings: Crazy T-shirts rolled up tight. . . . Ticket for subscription to *Ranger Rick's Nature Magazine* published for children by the National Wildlife Foundation. \$6. Write to them at 1412 16th St. N.W., Washington, D.C. 20036. . . . A slew of art supplies; the calligraphic variety good for "the middle-aged child"—try art stores, Japanese stores. . . . Cassette cartridges. . . . Jars of heavenly jams from England and

France; e.g., EM Black Currant Preserve from Maison Glass, 52 East 58th St., N.Y.C. . . . An *egg piercer*—this is it. Puncture the large end of the egg, and it will boil without cracking; 80c at Bazar Français, 666 Avenue of the Americas, N.Y.C. 10010. . . . Tin boxes of Altoid's English mints or Simpkins pastilles at chic drugstores everywhere. . . . Scissors to clip an herb garden. . . . Scissors for everything; paste a penny on the package to be given back to you as a no-malice promise. . . . Small ready-to-go picture frames in plastic. . . . Amulets—lucky little Buddhas or Evil Eyes; why take chances? . . . French Red Wine Vinegar in an earthenware crock from Fauchon; \$10, at Bendel's. . . . Provençal olives and Provençal olive oil with branch in jar; Bloomingdale's has them.

RENT SOMETHING SWELL for a friend. A maid makes for marvelous parties. Hire her for a whole week for \$125; or just for an evening, \$4.50 an hour. Lark's Employment Agency in N.Y.C., 79 West 125th St., or phone LE 4-5720. . . . Establish credit with your local taxi service to take someone to and from work every day for the Christmas rush or post-holiday grumbly week. . . .

egg piercers . . . amulets . . . mustard . . . a tree for Tarzan

And Movies—oh! those golden oldies; maybe something fresher, something French; rent for \$65 a day from Audio Brandon Films, 34 MacQuesten Pkwy. South, Mt. Vernon, N.Y.; they ship anywhere on the East Coast. Well-ing Motion Picture Service goes further; will mail 16 mm films anywhere in the continental U.S. from 800 Meacham Ave., Elmont, New York 11003. If you're far-flung they suggest you rent projection equipment locally. If you live on Long Island they will deliver and pick up 16 mm equipment (projector, screen, lamps, sound equipment) at \$20 a show. GO POP ON RECORDS: The Eagles LP including "Witchy Woman" and "Take It Easy"—slightly bop . . . Roberta Flack's "Quiet Fire," a fine flame of sound. . . . Soft-to-rowdy "Jo Jo Gunne." . . . Good for the generation gap: "The Very Best of Bobby Short," with ever-lovin' treats like "Down With Love" and "Sand in My Shoes." . . . All of these on Atlantic's label. . . . Add anything by Loudon Wainwright III on Columbia's sticker.

GREENERY is good for Christmas and often years thereafter. Small trees to have indoors rate with us. At a new jungle with everything but Tarzan, buy for him

a four-stemmed 11'-tall ficus (we call it fig) for \$300 or cacti from a tiny dollar to a steep \$100. The place is House Plants Ltd., 201 West 11th St., N.Y.C., and among their heartfelt specialties are Rex begonias, \$5 to \$15. . . . Wherever you are, look, too, for brush cherry trees, full from bottom to top; and forever and ever, the trees known as lemon or orange.

NOW FOR THE BEAUTY PART, consider one of the new lipstick liners, a pot of lip gloss, a tiny exotic comb for an evening bag, super luxurious soaps, theatrical eye liners in North African blues. . . . All of these fine for stocking stuffers. And always in a stocking put one outrageous and essential but-really-essential luxury: every woman needs perfume by the gallon; settle for a generous 2-oz. flacon of something special, Calandre, Vivre, Chanel No. 19, Cabochard, Norell, sex-struck Femme, or maybe one of those mystique-y colognes both men and women adore—not unisex but *vive la différence* is the way it should waft forth from your skin. . . . Good heavens! Who's going to baste the bird? Put that stocking on the tree, high up, and do some honest pot-walloping or there won't be any dinner.

STEPHEN SPENDER

(Continued from page 55)

At the age of twenty-seven, Spender married a young woman who was a fellow student at Oxford. In 1939, they were divorced. A few years later, Spender married his present wife, the pianist Natasha Litvin. They have two grown children. On the subject of women, Spender shows a certain reticence, a curious air of embarrassment.

"I'm obviously very ambivalent about women," he finally says. "In my time, women were brought up to be terribly inhibited and terribly self-conscious. I often imagine to myself that if I had known the kind of young women who are young women now, I would have been much more attracted by them. When I was young, I was very much on my guard against women, per-

haps because they were rather upper-class women up at Oxford and I was frightened. Actually, I'm very suspicious of women. They're always trying to control you. I feel that a lot of women suffer from a great excess of will-power. One is surrounded by unhappy women—especially women over forty. It's a kind of destructive unhappiness and one doesn't really think about making them less unhappy. I often think it's the worst thing one could do. Their unhappiness is a sort of power they have over us. I think happiness between the sexes can be resolved in two ways: one is if people were really completely faithful to one another; the other is if they were completely unfaithful to one another. It's the halfway-in-between that is so dismaying.

"Women's unhappiness is a sort of power they have over men"

"Anyway, unless a woman is a career woman, her life is really infinitely precarious, and everything depends on sheer luck . . . like meeting the right man, for example. But the sexes have become very ambiguous, haven't they? In England we are surrounded by ambiguous young men who, in fact, seem to be perfectly normal. There are some normal young men who choose to be queer, but that's a special thing. I'm thinking of those who don't choose to be queer at all; and yet, when they meet you they immediately start to half-flirt with you. But their relationships with young women seem happy because they combine the sort of brother and sister relationship with that of the husband and wife relationship. I think the women welcome this, although,

I suppose, it must play havoc with real passion.

"Of course, there are exceptional women. Virginia Woolf, whom I knew as a young man in my twenties, was such a woman. I really admired her tremendously. She was so extremely beautiful, in a way that would be impossible to vulgarize.

"And her voice . . . her voice had a very clear ring to it. Everything about Virginia Woolf was clear. She loved to laugh. At times, she laughed until tears streamed down her face. She loved questioning people. That was a bit tiresome, because it was almost like an affectation.

"It's true there was a wall between her and the rest of the world, the result of a certain overbreeding. Although this animal

(Continued on page 135)

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They were both poor, that's true?" I said.

"Neither had any money," she said, "but that's got nothing to do with being poor. Actual poverty robs you—oh, robs you of choice, of imagination, of inventiveness, of splendor (I'm talking about real people, of course, not artists)—and neither of the ladies lacked those qualities, ever."

She—an old Baltimorean—was talking of the Duchess of Windsor and the Baronne Philippe de Rothschild, "the two most famous hostesses in Europe," she called them, noting the surprise that people feel to learn that they both come not only from America but from Baltimore as well.

She was not surprised. "A perfect place for basic training," she said.

"Are they alike, then?"

"Not in the least. The Duchess's interests are social—no, that's too 'now' a word, say, gregariously inquisitive; the Baroness's, intellectual. And they are both astonishingly witty."

Yet the physical progression sounds much the same: marriages that took them far from home—to Peking, to France; periods of practice in the big, tough, high-stakes outside world; and hus-

bands who, when the times for transfigurations came, stepped, like St. Joseph, tactfully aside.

"That was pure chance," she said, "and besides, you're simplifying much too much. And it wasn't all easy, plenty of tears salted the soup."

"Still, I feel the stories should begin, 'Once upon a time. . . .'"

"Wrong, wrong," she said. "No fairy tales. Just say that in Baltimore we take our dreams seriously. We have reason. Don't forget Betsy Patterson."

I once asked a young former Baltimorean about these serious dreams. "Sure," she said, "Baltimore is a city of dreamers. They dream all the time—about how to get the hell out of there. . . ."

Well. Even so, what do they take with them? What is this basic training?

You hear that the talents of the Duchess and the Baroness lie heavily in flowers, food, and *objets*. The development of these talents—the ways to make the home the most pleasurable of centers with food, decoration, and the pull of personality—was the gift that Baltimore gave the ladies to take with them.

In Baltimore, one did not entertain in public. It was always at

home, either in town or at one of the great houses in the country surrounding. To make these entertainments interesting, one had to be truly a *maitresse de maison*, which meant basically a talent for pleasing men. If men were not pleased with your house, neither were their wives.

Even with the freedom wealth has given them, these women are private people, their homes are still the centers of their interests.

Flowers are everywhere in Baltimore. Everyone grows them, at the great houses, in the tiny fenced-in backyards. In the spring, the suburbs are one huge garden.

I don't suppose it takes any instinct peculiar to Baltimore to realize that sparsely furnished rooms can be dressed up with flowers. Still, they can and were. Years later, the Baroness, then Pauline Fairfax Potter, had a living room in New York decorated solely with poufs. When she gave a party, she added twenty vases of peonies.

And the Duchess: in the 'thirties, as Mrs. Simpson, she was living fairly modestly in a furnished flat in London. But

her food was famous—the best in London, reportedly—and one day the King asked her to invite him to dinner.

Undismayed, Wallis Warfield Simpson took herself to a florist where she rented an enormous mimosa, a tree so large that it filled one side of her dining room. By candlelight, it made a setting fit for a king.

Now, flowers are such a constant concern of both the Duchess and the Baroness that deputies are required to arrange the endless bouquets. And now, of course, flowers do not fill in blank spaces—there are none—but rather are used as comment on the things, the *objets* that adorn their various houses.

Those *objets*: the women both have minds to match computers; between them they know where every beautiful thing worth having in the world is, and a great many of them are in their own homes. Collecting is a Baltimore profession, and they have taken the lessons so well learned on Mt. Vernon Place and applied them to every country, every field.

Of course, they both had something of a head start—the Duchess, the royal knickknacks of the late Duke; the Baroness,

WHY HAVE THREE
OF EUROPE'S GREATEST
COME FROM ONE
AMERICAN CITY?

BY GEORGE BRADSHAW

PAULINE DE ROTHSCHILD

BALTIMORE HOSTESSES



the booty of the Rothschilds—but neither collection has ever remained static. The Duchess makes constant forays, wherever she is, looking, buying, trading. The Rothschilds together have amassed such a Niagara of treasures that—their houses filled to overflowing—they had forced upon them the most contenting of solutions: they had to open a museum. It is a staggeringly beautiful place.

All this stems from Baltimore, where a knowledge of *objets* is a social obligation. Silver, china, furniture, glass. These are subjects of dinner-table conversation. And not, understand, on an amateur basis; anybody's aunt is apt to be as knowing as a dealer on New York's Fifty-seventh Street. A false leg on a Queen Anne table can be spotted at fifty paces; copies of Boehm silver are unacceptable. Growing up, one consciously and unconsciously absorbs the passionate expertise of the town.

As for food, the Duchess and the Baroness had little to learn and, equally important, nothing to unlearn. There is a kind of food—and it has nothing to do

with restaurants, or that degraded word "gourmet," or even the tenets of Escoffier—that may be described as simplicity raised to an art.

It is a different cuisine, for it depends on the quality of the food itself—at its point of perfection—not masked by elaborate sauces, nor tortured by herbs and spices. So it is of necessity a seasonal cuisine: in Baltimore, now, it is the custom to have tomatoes as long as they can be picked ripe from the vine; when they are over, you wait until next year. So with peas and beans and asparagus and soft crabs and hard crabs and fruits—and all the rest. People drive miles to a certain field, because the corn there is the best; yearly they grow their own patches of sorrel so that for a little while they may make that queen of soups.

Of course, when the ladies lived in Baltimore, before the days when so many things were packaged and processed and frozen, fresh food was the normal way of life; but it was a way they never forgot.

The French have a phrase, *goût de terroir*, that means the characteristic taste of food grown or raised in a certain region: po-

tatoes, carrots, cattle, chicken, whatever. The soil flavors the food, just as it does wine. A Frenchman with a delicate palate can spot the region, argue over differences, indeed even say something about the state of the weather: was it too wet, too dry? He will have his favorite cattle raisers, his favorite chicken farmers; he will know just who can ripen a melon correctly, who has the best oysters, what time this morning the carrots were pulled.

These are pleasures, of course, that require the most delicate sort of cooking; the food cannot be drowned in an espagnole sauce or smothered in pâtés. And to command a menu of *goût de terroir* daily is a taste that requires not only energy and imagination but an encyclopedic knowledge of what goes on in all the seas and fields of France.

Simple fare. That is what you may expect at the tables of these Baltimore ladies.

So much for the flowers and food and *objets*, the basic training of Baltimore. But is it enough? Isn't something missing? A faculty for splendor?

Maybe we should examine

the words of the Baltimore lady who said, "We take our dreams seriously here. And with reason. Don't forget Betsy Patterson."

Does anyone remember Betsy Patterson? And if you do, is she anything more than a romantic footnote to the nineteenth century? In Baltimore Betsy Patterson is more, much more.

At the beginning of the century, Napoleon Bonaparte's younger brother Jérôme, escaping the British in Haiti, found refuge in America. In Baltimore, Jérôme met Elizabeth Patterson, fell in love with her, married her, and got her with child.

This was an event of international significance. A Baltimore girl was the sister-in-law of Napoleon, the most famous, most feared, most powerful man in the world.

If this pleased a great many people, it did not please Napoleon. He had quite other plans for his brother. He ordered Jérôme home, barred Elizabeth from Europe, had the marriage annulled—both the parties were under age—but did settle on Elizabeth a huge annual allowance.

All this was anything but agree- (Continued on page 133)



ELIZABETH BONAPARTE



THE DUCHESS OF WINDSOR

YOUR DOCTOR

(Continued from page 111)

guard with men; they look good; they don't nag; and they try to be amusing and simpatico.

In spite of the hard work and tremendous drive that powers successful men, fatigue need not be a factor in an unsatisfying sex life. It's a mistake to stress it, and the woman who complains may well induce a serious slide towards her husband's impotence—especially as far as she's concerned.

Is it a good idea for husbands and wives to have the same doctor?

Yes—and it may extend to other members of the family. "What one person says may help the doctor figure out another." At least one patient we know felt a great surge of relief when he said to her, "You know your husband has an accounting-type mind." A small thing, but he'd spelled it out clearly for her and verified her own opinion.

What's really out, according to Burness's secretary, is the assorted relatives who telephone to offer advice about a new patient before he's ever crossed the threshold—especially those persistent kin who won't leave messages for her to relay to the doctor.

Dr. Friess flatly refuses to give information to relatives without the patient's consent—except in husband-wife, next-of-kin situations when it is essential that they know the facts and, hopefully, will cooperate with the doctor.

What about opinions—other medical opinions?

It's perfectly proper to say to your doctor that you want another opinion, but valuable time can be wasted when patients—usually women—pull names out of their friends' hats and seek out another doctor on their own, almost furtively. The new man may want to observe you over a period of time and also to establish trust and rapport; with cancer, to take one example, three months lost can be disastrous. A totally strange doctor may have to follow a step-by-step approach if he has no communication with the man who's seen you before.

(Dr. Friess says, "I'm *really mad* when I've been working

with a patient for six months and I find out she's actually the patient of one of my best friends. . . . Of course, some people are just scared, but they should have no hesitation about suggesting they'd like a second or third opinion.")

As the reasons for having several opinions are excellent, the suggestion may come from your own doctor. With borderline questions about the wisdom of surgery, a second opinion is helpful to both patient and doctor. . . . In other cases, when there is the suspicion of somatic overlays (again those pains with no apparent or sufficient organic cause), several opinions may help the patient to accept the truth, which is the first step towards feeling better.

Clarification is a sound reason for getting other opinions. When a certain variety of pain exists in the area of the patient's chest and shoulder, it may be cardiac, or rheumatic, or both, and living with the symptoms and tension (often an offender in intensifying pain) his state of mind is less than placid. With opinions from a good cardiac man, it is possible for his doctor to break down and evaluate the pain and possibly teach the patient to do the same.

You're being terribly amiable, Dr. Burness... what are those other beefs we've heard on the 'phone during this interview?

"Well, some women are so damn dumb; you give them a prescription and instructions for taking it one day, and then they call you back the next day to say they've lost it." . . . Mrs. Stieglitz, who bears down on these types with all her secretarial wiles, said, "Sometimes the doctor is reduced to telling patients to have one of their children call and take down the instructions."

"Women," said Dr. Burness, "can be nasty and belittling to the girls on the 'phone . . . they say things like, 'Well, I'll be dead before he sees me' . . . and later they'll deny it or be so sweet and then slip in some snide remark. Ninety-nine percent of the time my staff are perfectly right and they need to be backed." . . . Later, on hearing this accolade, Miss Coady dissolved into smiling Irish eyes.

* * *

Shortly after this lesson on how to treat your doctor we ran into one of the senior surgeons at a famous

New York medical center and, knowing that Leonard Burness was both a personal and professional friend, we remarked that he could get pretty tough when he wanted to, couldn't he? And the answer was: "The patients are just crazy about him. He relaxes them, he gives them peace of mind, and he leaves the impression that no other patient exists. . . . He's never in a hurry, and in the hospital he may stay a minute or two or he may stay an hour, but the patient is reassured."

We went our way humming almost on key, "Once you have found him, never let him go"—even if you tremble when he frowns.

* * *

Then we came to grips with Dr. Constance Friess, a good-looking, forthright woman who'll never make it on the soaps, where the women-medics are not only bitchy but usually relegated to the labs. Dr. Friess says, "I've got plenty of gripes, but I think the real issues are HONESTY—TRUST—COURTESY. That's what the patient population needs to hear."

"*Leveling with the doctor* is emphatically necessary in all areas, but especially when it comes to past medical experience, what they want from a doctor, their economic status and open discussion of doctors' fees, etc. They really should talk about their emotional problems as well as physical problems. . . . Then lesser annoyances will all fall into place because they regard their doctor as someone they trust, respect, and—may I add—LOVE."

Diplomacy?...

"When you see your doctor, you should put your worst foot forward." It's true that most people feel frightened or insecure, but conscious lies—and again they often focus on medication, how *much* liquor, how *much* smoking—won't help your doctor help you. Although Dr. Friess feels some people are "really just shoppers," she insists that "if you don't trust your doctor, you better find another." Working from her basic theory that a woman who really knows herself knows when she's in trouble, Dr. Friess thinks she should then force herself to see her doctor even if she can't say anything clearer than, "I just don't feel right." Then it's up to the doctor to take the lead

in unraveling the threads. This work is a joint project, but the point to keep in mind is that both doctor and patient are on the same side of the fence . . . "maybe there shouldn't be a desk between them," she ventured; "many people find it hard to describe symptoms. Some are very good at it—they even write down notes and queries before they come into the office. Of course, the vagueness of symptoms in some diseases can still cloud the picture." That's where a battery of lab tests and various other aids can help.

It's also one of those moments when the patient should feel free to ask about costs. "Doctors are not insurance agents," declared Constance Friess, who thinks people should read the fine print on their medical policies or call their insurance people. She would also like to have all forms brought to the office by the patient, school forms as well as insurance and Medicare forms.

What about sex?

On the whole Dr. Friess finds men (18 percent of the patients on her roster) more direct, especially on the subject of sex, which is precisely the area in which many women lie outrageously—usually by saying it's great when it isn't.

"Free and open discussion of sexual attitudes, style and practices, with resultant satisfaction or dissatisfaction, is as essential to a good doctor-patient relationship as is the importance of 'sex' itself to health," maintains Dr. Friess. "In my experience, considerable difference still exists in both style and attitude between the sexes and between age groups. The 'pill' notwithstanding, the gap between a man's ability to departmentalize the sexual act from other components of loving and living and a woman's ability to do so remains wide. The doctor's role is neither judgmental nor dogmatic. In the light of experience with hundreds of patients, documented in carefully detailed histories, he or she is in a position to state the odds for health against illness. When sexual activity, free from frustration or guilt, contributes to the wholeness of the human relationships it is the champion of health and vice versa.

"I agree with Dr. Burness that the young girl who comes from a small town looking for hap-

pininess in the big city and ends up having an affair with a married executive is entering a dead-end street. On the other hand, young people living together in a serious effort to evaluate their feelings and compatibility beyond that of successful intercourse may well be avoiding the catastrophe of a premature or immature marriage. Promiscuity, however, is another matter, and often leads to an inability to establish a lasting love relationship or to accept responsibility. These young people need professional psychiatric help.

"Increasing tolerance and understanding of homosexuality has made it much easier for these patients to discuss their problems with the physician—in many instances where self-acceptance is accomplished and there is no desire to change, there are no problems.

"In the middle-age groups, boredom and the failure to grow as a person often result in the endless search for 'greener grass.' If truth and trust are the ingredients of a sound doctor-patient relationship, so are they in the area of sex relations. The breakdown of these elements leads to frustration, deception, guilt, and ultimately ill health.

"Never underestimate sexual desire in the older age group. There may be more sensuality than sexuality but the basic ingredient of loving is even more essential when physical limitations negate other activities. The most human of all acts—the touch of flesh on flesh, whether it be a gossamer kiss or the fingers gently tracing the configuration of a loved one's face, is present until death do us part and the last contribution a doctor may make in the fading consciousness of a dying patient is sensual—the clasp of hand in hand."

Is it a good idea for the whole family to have one doctor?

Once a doctor has a husband and wife as patients, the whole family may follow. Depending on the individuals involved, this can be, in Dr. Friess's words, "very, very satisfying." However, in most cases, she feels adolescent boys are better off with a man in the physician's chair, and—note this well—mothers should respect their daughters' right to an absolutely confidential understanding between doctor and daughter. . . . We've rarely heard a saner state-

ment or one more important to the welfare and continuing pleasure women can derive from mutual trust with no invasions of privacy.

Whether this is based on purely personal experience or not we can't spell out, but Constance Friess must have learned a lot along the way. She starts her day at 6 A.M. and may finish at 10 P.M.—"I do have fun many evenings and weekends even though I frequently work."

We called her a while ago, and she said with pure joy, "I have a new grandchild." . . . Some granny, that woman, she's apt to read an article one day on "how to treat your grandmother." But that's her problem. Not as pressing, however, as the nuisance of people who ask medical questions at cocktail parties; the word on that is "DON'T."

In the course of getting all these cards laid on the table, we discovered a book by an old friend, Dr. Alvan R. Feinstein, a Professor of Medicine and Epidemiology, Yale University School of Medicine; Chief, Division of Clinical Biostatistics, West Haven Veterans Administration Hospital, who has practiced privately and proved a distinguished research man in varied fields. (He also turns out excellent rhymed couplets at record speed and does a superior impersonation of a superior wine waiter.)

More importantly, Dr. Feinstein sums up in his book *Clinical Judgment* what both the doctors we interviewed feel strongly: "There remains a single common title to distinguish a doctor who treats sick people: he is a clinician. . . . A clinician need not be the only doctor who contributes to a patient's welfare. Biochemists, microbiologists, radiologists, and pathologists may help in diagnosis. Pharmacologists, epidemiologists, and geneticists may give background information about new drugs, vaccines, or familial diseases. But the clinician provides treatment. The word clinician comes from the Greek *klinikos*, which means bed; and the word patient comes from the Latin *pati*, which means to suffer. The clinician is the doctor at the sufferer's bedside, the doctor who accepts responsibility for the life entrusted to him by the patient, the doctor who plans the strategy and executes the tactics of therapeutic care." ■

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BALTIMORE HOSTESSES

(Continued from page 131)

able to Elizabeth. She took her son, went to England, and laid siege to Napoleon. She even hired a ship and sailed up and down the coast of France, looking for a place to land. Finally she was forced to settle in England and wait.

Three months after Waterloo, she was in Paris, Elizabeth Bonaparte. She did first things first: she had clothes made by Leroy, the most famous couturier in France. At the first ball she went to, the Duke of Wellington monopolized her. She visited Lafayette in the country. Louis XVIII invited her to dinner. (She turned him down—she was after all, a Bonaparte; it would not be *quite* the thing, would it? Louis understood.) In Rome, she saw Pauline Borghese, Napoleon's sister, still living in gaudy magnificence, and the old Letizia, his mother, who was delighted with another grandson.

It was a splendid life. One winter when she was staying in Geneva, Elizabeth was invited for the weekend to Coppet, the

home of Madame de Staël. Prince Demidoff took her in his sleigh—eight horses, sable rugs—and she sat between him, the richest noble in Europe, and His Royal Highness the Duke of Mecklenburg-Schwerin, with opposite them the Princess Galitzin and the Princess Patiomkin.

Not bad going.

Elizabeth lived mostly in Europe until 1840, then for the rest of her life—she lived to be ninety-four—mostly in America. She never married again. "No name in the world," she said, "can compare with Bonaparte."

When the Duchess and the Baroness lived in Baltimore, there were old ladies who could remember Elizabeth strolling the streets under a rosy-red parasol. She was a touchable legend—proof positive that anything is possible in Baltimore.

Does all this explain the business at hand?

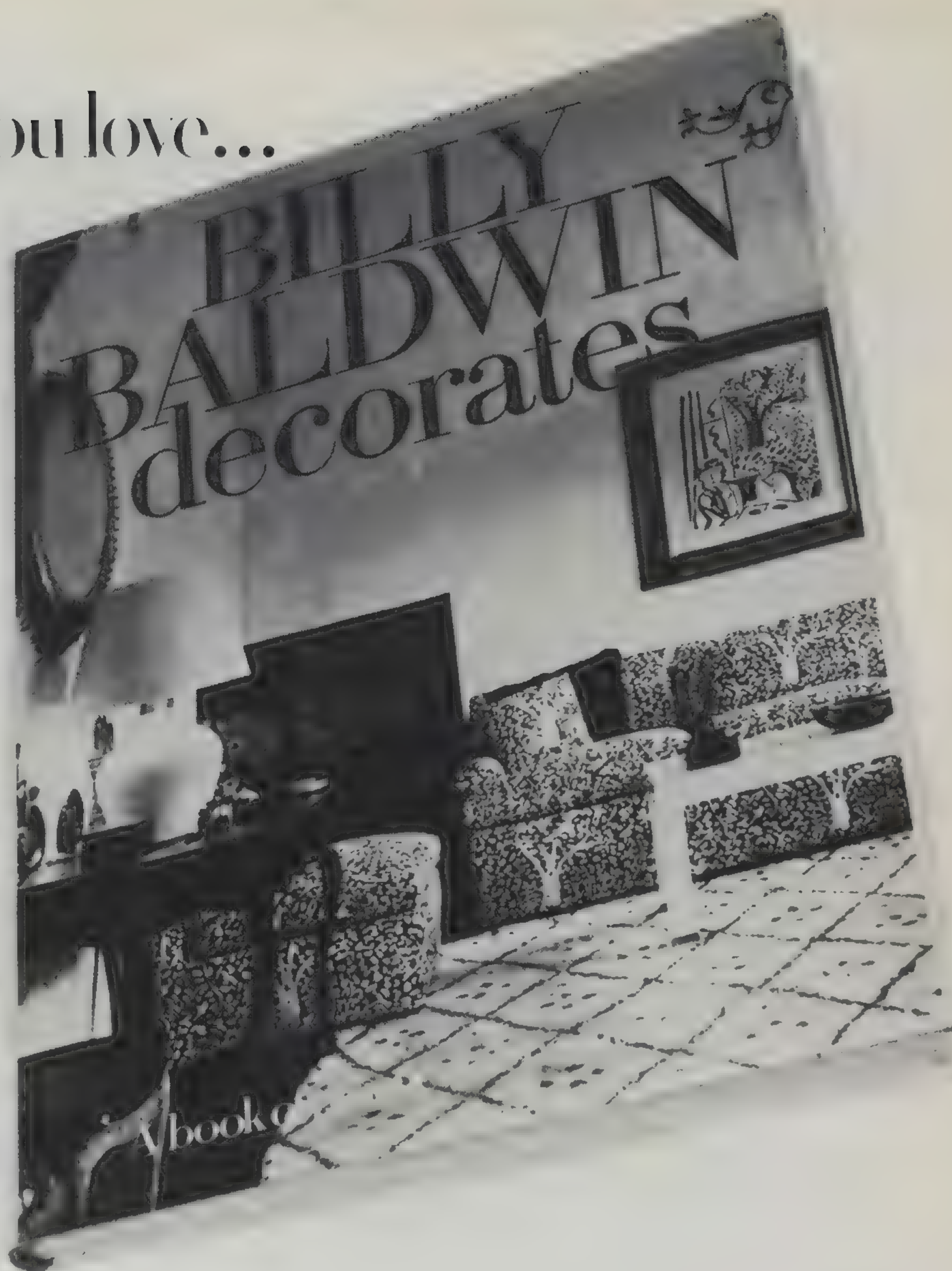
No? Perhaps it is inexplicable.

Let us start all over.

"Once upon a time. . . ." ■

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ACCESSORY DETAILS

Page 73: Jean Muir hat at Henri Bendel. Trifari earrings. Sibley & Coffee shirt. Bottega Veneta sweater. Amulets and Talismans chains. Cross and bangle by Barry Kieselstein.

Page 74: Hat by Yves Saint Laurent for Madcaps at Bloomingdale's. Cisco scarf. Jaeger shirt. Bottega Veneta sweater and bag. Glasses by Christian Dior for Optyl Designs. Flat link bracelet by Derrick Simpson. Bar link bracelet by Danish Silversmiths. Rope chain bracelet by Anchor Casting. Arlene Seitchik tortoise-shell jewelry. Belt by Elegant.

Page 77: Commodore hat. Trifari earrings. Bottega Veneta jewelry. Universal Geneve watch, Bloomingdale's.

Page 78: Earrings and choker by Kenneth J. Lane for Marvella. Richelieu fake pearl ropes. Bottega Veneta bag. Kay Fuchs gloves. Hanes tights. Palizio shoes.

Page 83: Earrings, bead necklaces, and bracelets by Michael Moraux for Dubaux. Pendant necklace by William de Lillo.

Page 84: K.J.L. beads, at Bonwit Teller. Trifari earrings. Shirt from Blousecraft by Maxime de la Falaise. Oscar de la Renta pants and belt. Monet bangles. Gloves at Saks Fifth Avenue.

Page 86: Earrings, necklace, and bracelets by Kenneth J. Lane for Marvella.

Page 87: Trifari bracelets. K.J.L. ring. Renauld glasses.

Page 88: Renauld glasses. Marvella earrings and bracelet. Doro scarf. K.J.L. ring.

Page 89: K.J.L. clips. Marvella fake pearl bracelet. Eisenberg Ice rhinestone bracelets.

Page 94: Alexis Kirk earrings. Ciner necklace. Bangles, by Michael Moraux for Dubaux and link bracelet by Alexis Kirk, at Saks Fifth Avenue. Beauty Mist tights.

Page 95: All accessories by Halston.

Page 96: Halston hat. Michael Moraux for Dubaux necklace, at Saks Fifth Avenue. Art Asia ring. Roman Stripe tights. Shoes by Silvia B. for Fiorentina.

Page 97: Don Marshall hat, at Saks Fifth Avenue. Aurea Jewelry chains. Aris gloves. Puig Doria for Barcelona Designs bracelet. Gem Craft ring. Bag from Estancia Boutique.

Page 98: Hat by Don Anderson for Sheer Bros., at Saks Fifth Avenue. Herman Schmidt & Brendle scarf. Fashion-time watch. Lee Stemmer Studios bag. Bonnie Doon tights. Ferragamo espadrilles, at Saks Fifth Avenue.

Page 99: Don Marshall hat, at Saks Fifth Avenue. Accessocraft earrings. Jack Gilbert bracelets. A & G Creations ring, at Bonwit Teller. Beautiful Bryans tights. Shoes by Silvia B. for Fiorentina.

Page 100: Madcaps hat, at Bonwit Teller. Alexis Kirk earrings, Saks Fifth Avenue. American Indian Arts Center

ring. Mary Grey tights. Shoes by Silvia B. for Fiorentina.

Page 101: Veumont beret. Bonnie Doon tights. Anchor Casting earrings. Ferragamo espadrilles, at Saks Fifth Avenue.

Page 102: Napier earrings, at Saks Fifth Avenue. Bracelet on left wrist at Georg Jensen. Foreign Intrigue bracelet on right wrist.

Page 103: Fashiontime watch, at Bergdorf Goodman. Bausch & Lomb sunglasses. Ferragamo espadrilles, at Saks Fifth Avenue.

Page 104: Napier necklace, at Bergdorf Goodman. Canyon Accessories bracelet. Gem Craft ring. Burlington tights. Roger Vivier sandals, at Saks Fifth Avenue.

Page 105: Napier earrings. Alexis Kirk bracelet. Vendome ring. Round-the-Clock tights. Herbert Levine shoes, at Bonwit Teller.

Page 106: Ferragamo espadrilles, at Saks Fifth Avenue.

Page 107 (top right): Turban by Don Anderson for Sheer Bros. Chain around neck by Aurea Jewelry. Bracelet at Georg Jensen. Glasses by Christian Dior for Optyl Designs.

Page 107 (below right): Eleja Casuals hat. Gem Craft ring. Bag by Estancia. Colony Designs belt. Fashion-time watch.

Page 118 (left): I. J. Herman hat.

Page 118 (right): Visor at Bonniers.

Page 120: Adolfo hat.

Statement Required by the Act of August 12, 1970: Section 3685, Title 39, United States Code showing the Ownership, Management and circulation of VOGUE, published Semi-Monthly except in May, June, July & December when it is published monthly, for October 1, 1972.

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In accordance with the provisions of this statute, I hereby request permission to mail the publication named in the first paragraph at the reduced postage rates presently authorized by 39 U. S. C. 3626.

(Signed) Richard A. Shortway, Publisher

7.	Average No. Copies each issue during preceding 12 months	Single issue nearest to filing date
A. Total No. Copies printed (net press run)	520,485	581,267
B. Paid Circulation		
1. Sales through Dealers and Carriers, Street Vendors and Counter Sales	184,960	250,000
2. Mail Subscriptions	258,564	262,013
C. Total Paid Circulation	443,524	512,013
D. Free Distribution by mail, carrier or other means		
1. Samples, complimentary, and other free copies	9,906	9,700
2. Copies distributed to news agents, but not sold	59,636	55,000
E. Total Distribution (Sum of C and D)	513,066	576,713
F. Office use, left-over, unaccounted, spoiled after printing	7,419	4,554
G. Total (Sum of E & F)	520,485	581,267

I certify that the statements made by me above are correct and complete.

(Signed) Richard A. Shortway, Publisher.

STEPHEN SPENDER

(Continued from page 126)

was beautiful and charming and could, so to speak, lick your hand, if you suddenly waved something in front of it, it could get very scared and bite you.

"I remember going to a concert by myself one time—it was of Beethoven quartets—and I found myself sitting next to her. I suddenly realized that she didn't want to see me at all; she was there for the concert. So I didn't say a single word to her. I had the feeling that *had* I talked to her, she would have turned to me and asked, 'Who in the world are you?'—and very sharply, at that.

"And yet, Virginia Woolf very much valued friendship. She once told me that whenever she was unhappy, the first thing she did was to go to a friend and talk about what was troubling her. There were a few times

when she spoke to me about her unhappiness—about being mad, for instance. She talked about it with a kind of strange coldness. I think one reason I got on very well with her was that I wasn't frightened of that kind of person.

"You see, my mother, who died when I was twelve, was mad. There was something in me to which Virginia Woolf responded. Also, she was very ambisexual. She was in love with Vita Sackville-West—very much so. When they had their passionate relationship, she then became very conscious of that side of herself. But she liked handsome young men as well. But it was ever so marvelous to have known Virginia Woolf—to have been in her milieu, in her aura.

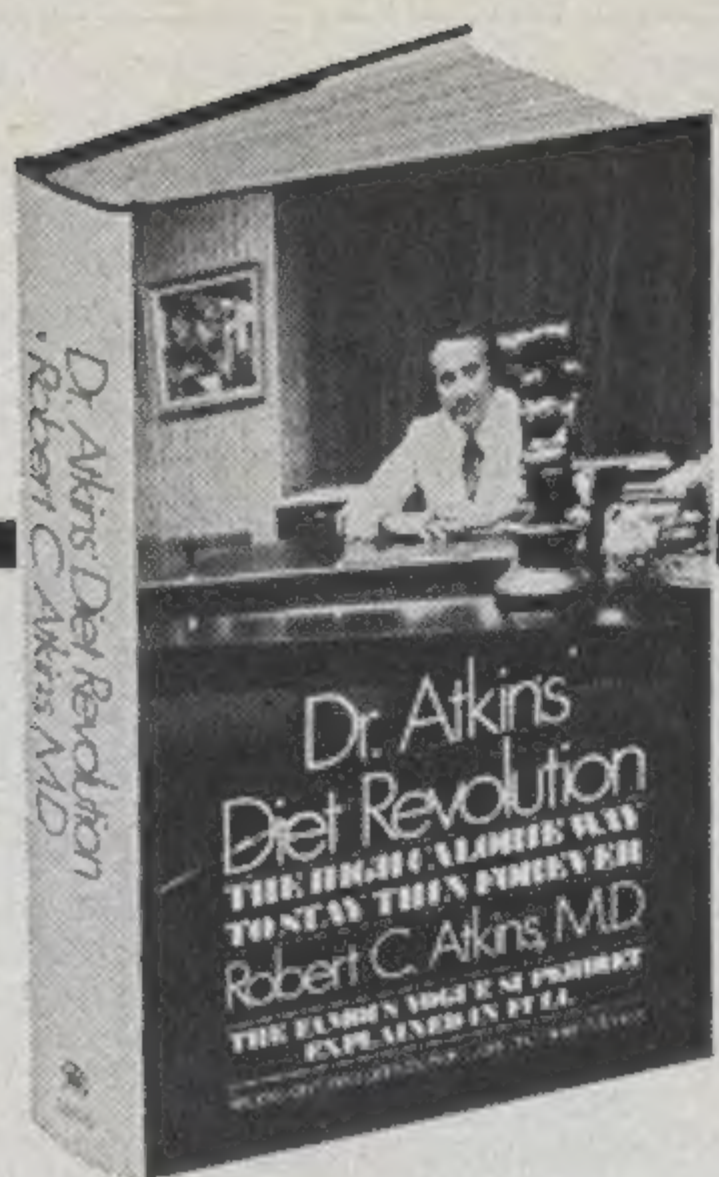
"I've spent my whole life waiting for the day when I could start doing what I always wanted to do. When one isn't doing what one thinks one wants to do, one really doesn't want to do it.

"But, you see, I belong to

a generation with expanding financial requirements. I'm perpetually in debt. It must be a psychological thing, this putting in front of oneself the necessity of doing marginal things instead of concentrating on what one thinks of as being one's real task. I mean, having to write an article in order to make a thousand dollars and not writing the poems or stories you should be writing because you know they would not fetch that sort of money—well, if one goes through one's whole life like that, it is absolute self-delusion to think that one ought to be sympathized with. One has obviously made this situation for oneself.

"Creating for me is really writing poetry. But the trouble there is I'm always trying to remember what it was I thought of. The agony is feeling that you're not remembering properly. For me, not to be able to create means not to be able to remember." ■

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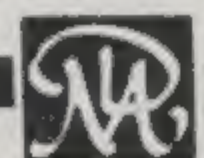


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TRAVEL PRESENTS

(Continued from page 40)

which are extra and optional, about \$970 for each of two in a cabin. Write Holland America Cruises, Pier 40-North River, New York, N.Y. 10014.

Tennis and other games

That's what this set is all about. Players, taking off and returning on fixed dates, fly to warm resorts with lots of good courts, pro lessons, beaches, and parties at prices that cover fares, transportation to and from hotels, rooms, breakfasts, and dinners, often lunches, but never taxes, tips.

Coming up December 8 to 11, a weekend at Cerromar Beach Hotel, the newest Rockresort at Dorado, Puerto Rico, and a lesson with Nick Bollettieri, the tennis pro, comes to \$219. (Excellent golf, too.) Same place but staying longer: January 14 to 20, February 18 to 24, and again on March 11 to 17 is each \$449.

To play the courts—thirteen to be precise in clay, grass, or composition—at Tres Vidas, a nifty resort in Acapulco, Mexico, where Don Budge heads the tennis, aim for January 7 to 14; \$699 with lunches. Write: Eastern Airlines, 10 Rockefeller Plaza, New York, N.Y. 10020.

Prehistoric cave paintings

In one scoop, members of the Smithsonian Institution will be guided to more than twenty of the great prehistoric cave paintings in Spain and France in three weeks, visiting also such surface treasures as the Prado Museum and Chartres Cathedral.

Heading north from Madrid to Santander to the spectacular Altamira Cave, they will stop at

Tito Bustillo cave, then cross into France and stop at Biarritz before moving on to Tarascon. Continuing north to the heart of France and its treasury of painted caves—the hands and horses at Peche-Merle, the engraved and painted animals at Les Combarelles, the frieze of horses at Cap Blanc.

Dates: April 2 to 24, leaving and returning to Washington, D.C. The cost, \$1,550 sharing a double room, includes a \$250 tax-deductible contribution to the Smithsonian Institution. Additional: single rooms, \$135; breakfasts in Madrid and Paris; lunches. Write: Miss Bliss Schumann, Smithsonian Institution, Washington, D.C. 20560.

France "Inconnue"

This beguiling title identifies an artistic pilgrimage to the beauty spots in France that have inspired both artists and patrons. Although many places may be familiar to some people—Auxerre, Vezelay, Provence, and the Côte d'Azur—the focus will be on the environment. The name of Boston's great Museum of Fine Arts works like an "Open, sesame" with museum curators, private collectors, and art patrons.

Lift-off date from Boston, May 3; return, May 29; price: \$1,895, including a \$300 tax-deductible gift to the Museum. To join, write: Art Tour of France, Department of Public Education, Museum of Fine Arts, Boston, Massachusetts 02115.

Midsummer cooler

The promise of twenty-two days cruising the Mediterranean on the new "Royal Viking Star"

makes summer heat seem almost bearable. This particular cruise, sailing from Southampton, England, on August 12, calls at Lisbon; curls around to Barcelona; anchors in Monte Carlo; stops at Naples, Messina, Piraeus, and Crete; swoops to Sardinia and across to Tangiers; then heads back to Lisbon and Southampton. During stops, passengers can linger aboard, treat the ship as their private yacht.

Fares for each of two persons sharing a double cabin, about \$1,562 to \$2,530. For this cruise or others, write: Royal Viking Lines, One Embarcadero Center, San Francisco, California 94111.

English gardens

Perfectly timed for mid-July when English gardens are at their zenith, this lucky group drives off directly from Heathrow Airport on a circle tour through the English countryside beginning at Winchester. They visit water gardens, herbaceous and rose gardens, walled gardens, rock and pond gardens, woodlands and parks which, logically, all go with enchanting private houses where the visitors are invited for tea, lunch, sherry, or to dine. Some houses are eighteenth-century, some Norman mansions, some Jacobean.

Two English experts—one on horticulture, the other on architecture, furniture—will accompany the tour. Dates: July 12 to August 2; cost: \$1,750, including the \$200 tax-deductible contribution to the Horticultural Society of New York, 128 West 58th Street, New York, N.Y. 10019. ■

MORE ART THAN MONEY

(Continued from page 90)

a comparable twentieth-century Oldenburg.

Contemporary art is necessarily expensive because the contemporary artist and dealer are locked into an inflated economy. Materials and labor are higher, so it is simply more costly to live today than it was for artists of earlier periods. This is the legitimate factor that creates the odd imbalance between contemporary art prices and the market for other kinds of art. A consequence of this situation: the multiple and graphics industry is virtually eclipsing the market for

painting and sculpture because it can generate large editions at moderate prices to satisfy the demand for works by popular "name" artists. But we should remain aware that there is a great difference between a mass-produced multiple or print and a unique original.

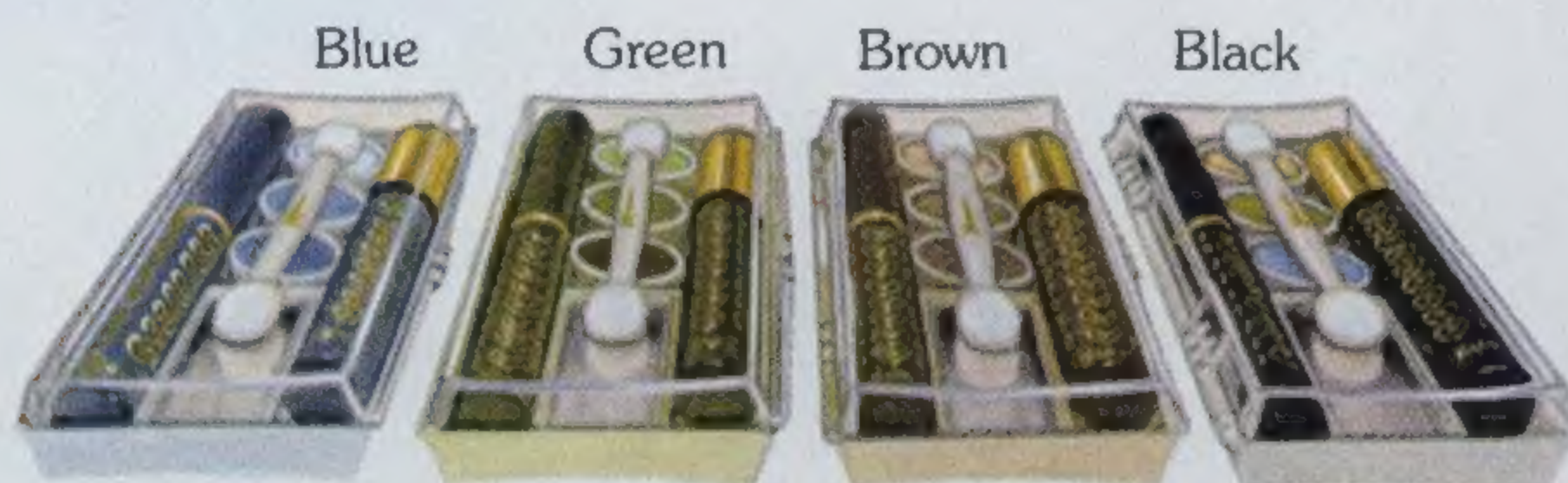
I hardly mean to condemn graphics and multiples in general, and I have included a few works in editions, including Picasso's brilliant lithograph of his dealer Kahnweiler and Mark di Suvero's Gemini multiple with changeable parts, that seemed to

me to have some special quality. But for the most part, I've looked for the unusual to illustrate that a fine Old Master drawing, a twelfth-century bronze ornament, and a beautiful Rajput miniature are not beyond the reach of most collectors. I've included, too, some paintings and works on paper by contemporary artists that fall, in my opinion, within the scope of "more art than money." One final word: any reputable dealer will sell on the installment plan, if you prefer it. Everything shown is from galleries in New York City. ■

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